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Pranlal Devkaran Desai

WATER COLOUR DRAWINGS BY THE LATE E M SYNGE, A.R.E

THE name of Edward Millington Syngé is associated with etchings chiefly of France, Italy, and Spain. But he was also a water colourist of rare charm. Endowed with poetic vision and sentiment, he chose his subjects from commonplace surroundings without ever yielding to the temptation of the obvious and the picturesque: no small achievement for a man who was practically self-taught and forced by ill health to work a great deal abroad, where the picturesque is rampant and insistent. To this poetic vision was joined a subtle sense for style and colour harmonies, combined with richness and depth of tone. What could be more satisfying than the scheme of *The Gate-way, Touret's* reproduced here? How rich and deep, yet luminous, the shadow colour around and under the archway. How inevitable seems the juxtaposition

of the two greens and the blue in the woman's dress! It looks so easy to paint like that, but one has only to consider whether a novice would have got just that harmonious shade of green shutter, or have placed his figures with the same feeling for balance, to appreciate the world of difference that lies between what is and what is not a work of art.

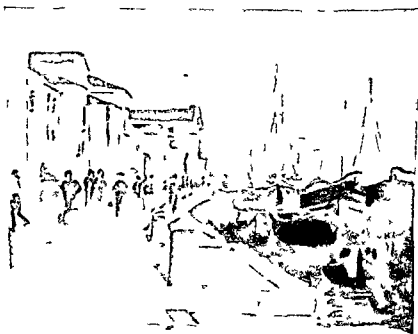
The subtle gradation of shadows so important a feature of the etcher's craft, is very noticeable in Syngé's painting especially in the *La Gaud* drawing. The beautiful tone and quality of the shadows on the near wall and inside the courtyard are repeated in a different key in the mauve greys and blues of the figures, and enhanced by the pure colour in foliage and sky. It reminds one of his wonderful treatment of shadow in his etching *The Gate of Justice, Granada*. Or take again the clever little sketch *On the Zattere, Venice*. Its keynote is a patch of blue water surrounded by mauve sky, black boats and pale yellow quay,

relieved by one small splash of luminous scarlet in the figures which is repeated faintly in a bit of sail. It is perfect in its realisation of the working life of Venice. Just ugly dirty black boats and a stretch of sunlit pavement—Venice of the Venetians—full of light and colour, but no gondolas or palaces to spoil its simplicity.

The Bridge, Villeneuve Loubet an early autumn sketch, shows the Riviera in the gorgeous and beautiful dress it wears when few visitors are there to admire. Like other places 'the back of beyond' in the Riviera is at its best for painters then. After the torrents of rain that fall at the Equinox there comes a spell of perfect painting weather while the trailing vines are slowly turning to vivid reds and yellows. There is then generally but little wind—that curse of Provence—so the glory of autumn lingers long on the trees and the vine terraces. The poplar trees of Villeneuve mixed with giant planes are a dream of colour. Sygne loved the graceful branching of poplars and he rarely passed a group of them without stopping to make a note of their possibilities.

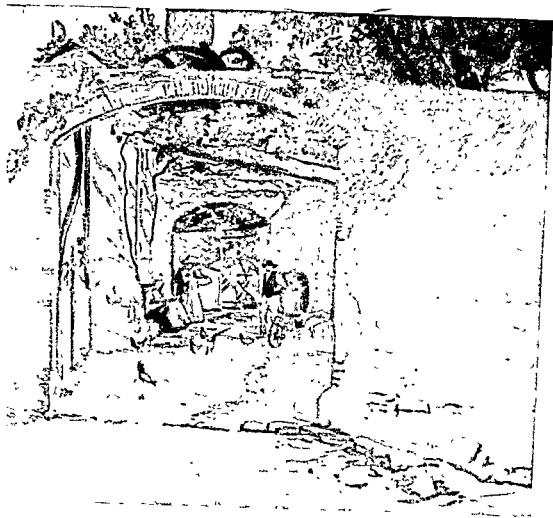
The hill villages of Provence were Sygne's hunting ground during the last years of his life and furnished more subjects for his brush than for his etching needle. The first few weeks of every tour abroad were always given up to painting and after months of work on plates and at the printing press he just revelled in the freedom of brush work and the joy of colour. To be away from sending in days and all the worry of exhibitions added to his sense of freedom too. Those dreadful days when the final prints were seldom quite ready (for the occasions when he was satisfied with a plate were few and far between).

and when the troubles of frames and mounts of backs and glasses had to be faced, followed by a journey up to town with the bulky parcel—those were black days for Sygne which it was a joy to leave behind. His health too, improved like magic away from English damp in the mountain air and bright sun of those wonderful little towns of the Alpes Maritimes. How he loved the old grey houses built out of the debris of the mountain side and roofed with the pale sun baked tiles their unhewn stone, covered here and there with patches of coloured plaster, their buttressed walls rising sheer from the edge of the precipice, broken only by the line of their rocky mule tracks, the whole set off so well by its back ground of olives and grey mountain—equally beautiful in sunshine or on the rare grey days of winter and all so absolutely unchanged.



ON THE RIALTO BRIDGE

BY E M SYGNE



"OLD COURTYARD, LA GAUD
(PROVENCE)" BY E. M. SYNGE

since the days when they were first built in their mountain fastnesses as refuges from the Moorish pirates

Of all Synge's water colours *The Thaw Etaples* is most representative of his attainment of style, that mysterious entity so impossible to define. The pale yellow sky, purple hills, dull red roof, grey and purple roadway all obscured by patches of half melted snow combined with the sure brush work in foreground and trees form a perfect harmony satisfying alike in its colour scheme and sense of values. The old road beloved by artists of many nations has seen some changes lately. It is deeper in slush and mud perhaps than even on the unspeakably dirty day Synge trudged along it and went home to paint its beauties for like some of his best work in etching and dry point

The Thaw is entirely a memory sketch. Unable to work out of doors except on warm days he often painted under difficulties but what seemed such a galling handicap to him was perhaps a gain for on days when he sat long at his work it often lost its freshness and charm. Quick painting and quick etching are ever the best and though Synge could put in weeks of work on a plate after its first biting improving it steadily it was not so with his painting. It was good for him to be forced to paint quickly for it did not come naturally to a man of his temperament all forms of hushing were an abomination to him. Fastidious very about his choice of subject and the placing of it that once settled he worked quickly and surely. He became completely absorbed in his work and never paused except to relight his pipe which was out

again and forgotten a few moments afterwards. He would not even stop to pour out clean water, yet it was wonderful what clear, fresh colours he managed to evolve out of a dirty palette and the dregs of his water can. Never was an artist more independent of his materials. Provided Synge had any sort of brushes and paper, a black glass, and a piece of paint stained rag in which he carried about innumerable old tubes of paint mostly dried up he was perfectly happy and could produce charming work.

Like his cousin the Irish poet with whom he had much in common he was born with the gift of seeing beautifully his every day surroundings and also with the power to record his vision for the benefit of those who possess the artistic temperament yet lack, unfortunately, the great gift of expression. F M



THE THAW ETAPLES

WATER COLOUR BY E. M. SYNGE

(The Property of M. E. M. Synge)

THE BIBLICAL DRAWINGS OF M. BAUER

Those who are familiar with Bauer's romantic etchings, his scenes of Eastern cities and of desert landscape, and who are susceptible to the glamour which he imparts to every subject of the kind, will readily understand that it has been only a step for him to pass to the drama of Oriental history.

Biblical narrative projects the great personality of prophet or king but there is in every instance a background to which imagination refers. That is M. Bauer's subject—that background in the set of drawings here reproduced. It remains his subject even when he allows the outline of a personality to appear definitely.

The selection of drawings here given was made from a set illustrative of three books of the Old Testament, which was recently exhibited at the Dowdeswell Galleries in New Bond Street. It was made particularly with a view to showing how skilfully the artist gives importance to landscape and figure outlines on a small scale. To appreciate these drawings to the full they should be studied as wall pictures. They are pure "impressions" intended for wall or portfolio—they lack the finish of illustration intended for examination at reading distance from the eye.

Bauer's debt to Rembrandt has frequently been suggested. The relationship to the great Dutch master appears in eloquence of line—line which carries us beyond itself to scenes which it evokes. It is what a line implies not what it is that gives it its character. It is not possible to esteem Bauer's achievement at the value at which the writer of this note does if it is believed as some profess to believe, that the appeal of art is made in abstract form, and not *through* form, to our sense of associations. The inspiration of art of the highest kind is to be found in the endeavour to prepare in the mind of the spectator an atmosphere which will swathe for the time his every thought.

There have been several artists in our own day who have been able to charm us by directly appealing to imagination. But it is true the most imaginative artists of to-day have generally appealed by what delights the imagination rather than by what profoundly moves it. M. Bauer himself has not attempted to interpret his lofty subject only to reveal the picture which it has made in his mind. That these pictures strike us for all their slightness by their majesty shows that his mind is constituted to deal with such a theme. In his drawings the splendour is not lost that adorns the narrative in the Bible.

T. MARTIN WOOD



CAIN AND ABEL

BY M. BAUER



AND THE PEOPLE TOOK THEIR FLOCK (EXOELS XII 34)

BY M. BAUER



AND LOT LIFTED UP HIS EYES AND BEHELD ALL THE PLAIN OF JORDAN (GENESIS XIII 10)

BY M. BAUER



AND THERE WAS A GREAT CRY IN EGYPT (EXODUS VI 30)

BY



THE PEOPLE RESTED ON THE SEVENTH DAY (EXODUS XVI 30)

BY



JACOB PRAYING

BY M. BAUER



RAM DEPARTED (GENESIS XII 4)

BY M. BAUER

PENCIL DRAWINGS OF GREENWICH BY PERCY NOEL BOXER

In these days of art decadence or renaissance—whichever term may suit one's point of view—when an art school or any other training is looked upon as an incumbrance in the career of an artist it is a relief to turn to the pencil drawings of Mr Percy Noel Boxer which are notable for the evidences of severe training, craftsmanship and intimate appreciation of the full resources of this charming medium which they reveal.

Both Blackheath Art School and the Goldsmiths College New Cross claim a share in Mr Boxer's art education and living in the South East of London he naturally found on the riverside subject ready to his hand and it is a matter for congratulation now that the old order is giving place so rapidly to the new that these picturesque corners of old Greenwich have found so accurate and sympathetic a recorder.

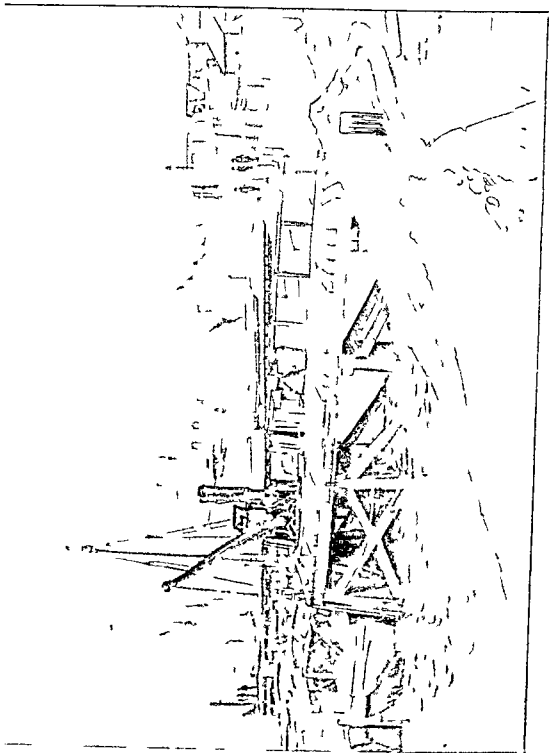
Apart from their technical excellence on comparison with the original subjects it will be noted

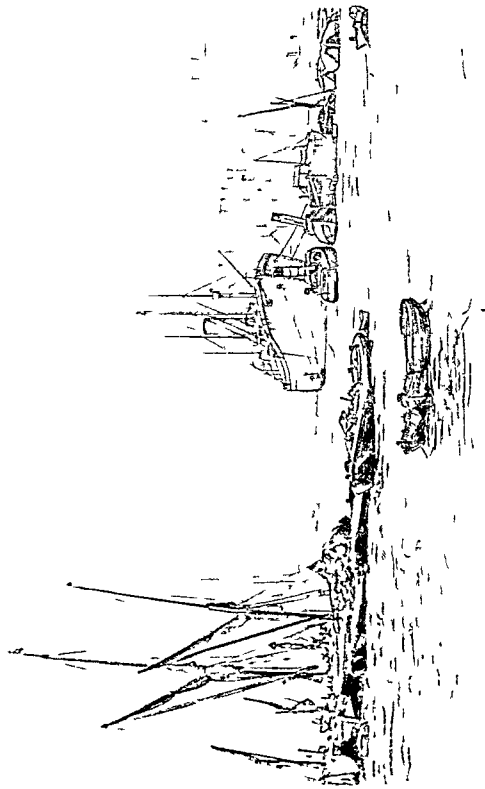
that little has been suppressed and nothing added to these drawings for the sake of the picturesque. Like Whistler in his Thames etchings Mr Boxer takes his subjects as he finds them and who shall say that like Whistler Mr Boxer's maturer work may not present similar subjects in their more poetic aspects transformed from prose to poetry by the varied phenomena of nature which alone makes a picture out of a subject? For Mr Boxer is still wanting a few months of thirty and as he uses oil paints, water colours and the etching needle with equal dexterity we may hope for many pleasant surprises in his future work. Unfortunately owing to prolonged illness he has been incapable of serious effort for some time and those who now see his drawings for the first time will join with his many friends in good wishes for his speedy recovery.

It may interest workers in a similar medium to know that the large variety of tone in these drawings is obtained by the use of pencils ranging from 6H to 6B on a smooth chalk surfaced paper.

PERCY BUCKMAN



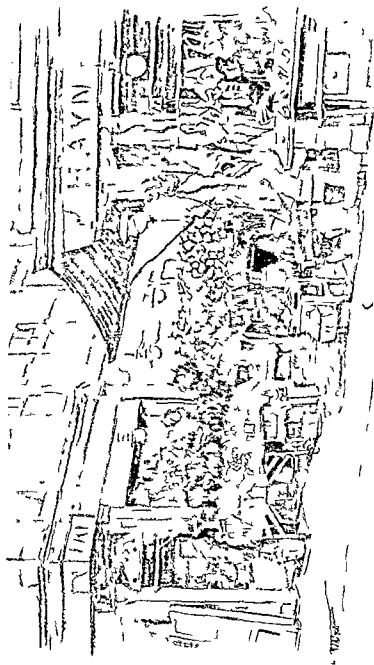


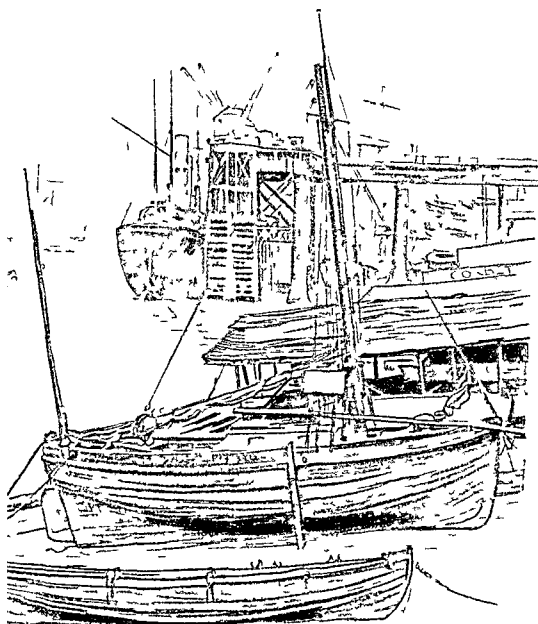


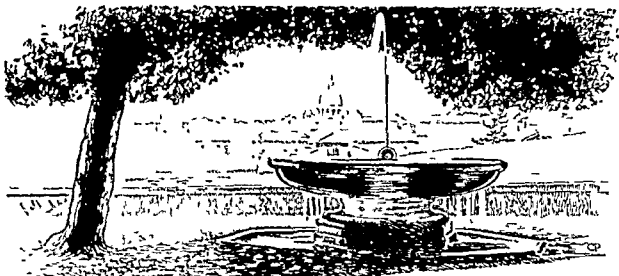
3rd June 1880

My Mother
190

Blackwall Reach 10.15.1880
By 1. Noel Boar







ROMAN FOUNTAINS

BY C J PRAETORIUS, F.S.A.

WITH ILLUSTRATIONS BY THE AUTHOR

THE city of Rome is a centre where people from the whole world converge, apart from historical monuments, no other city possesses such fine fountains in marble, stone and bronze, supplied with an abundance of water from sources of great antiquity.

At one time Queen of the Earth, she owes the beauty of her monuments to Greece, after centuries had passed two sovereigns appeared, the superhuman Michael Angelo and the divine Raphael of Urbino, and after them the fall, a decline which continued. Certain works produced in this latter period form the subject of the following notes (which are by no means complete), viz. fountains of a late period, executed by Italian sculptors who may worthily be ranked with the great name of the Renaissance—Bernini, the master hand of Rome under the Popes, of whom Zola said "The prodigal child who at twenty could already show a galaxy of colossal marble wenches, the universal architect, who with fearful activity finished the façade, built the colonnade, decorated the interior of St Peter's, and raised fountains, churches, and palaces innumerable."

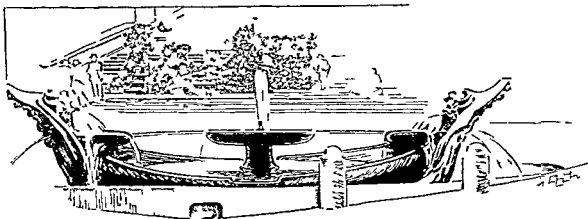
Rome owes its excellent water supply to the ancient aqueducts, the splendid remains which form such a feature of the landscape to the south east of the city. Of the earliest aqueducts, the Aqua Appia, B.C. 311, and the Anio Vetus, B.C. 272, no remains are known. The Aqua Marcia, B.C. 145, originated somewhere between Tivoli and

Subirco, it was some fifty six miles in length and was borne on six miles of arches, portions of which are still to be seen on the Campagna. Fragments of the Aqua Tepula, B.C. 126, have been identified near the Porta S. Lorenzo, and in the city wall outside the Porta Maggiore are remains of the Aqua Julia, built by Augustus, B.C. 34. He also caused to be made the Aqua Alsietina, afterwards restored by the Popes, and since known as the Aqua Paolina, now supplying the fountains of St. Peter's.

The Aqua Claudia, forty six miles in length, was begun by Caligula, A.D. 36, and completed fourteen years later by Claudius, A.D. 50. It was built on arches for a distance of ten miles, some six miles crossing the Campagna. The longest aqueduct, however, was the Anio Novus built by Claudius—it was sixty two miles long, and for forty-eight miles the water came underground.

From this list of aqueducts it can be seen Rome has always had a splendid water supply, with a force peculiarly suitable for the supply of fountains and baths. The old sources are still in use at the present day. Pliny mentions 105 fountains in Rome.

At the foot of the Scala di Spagna, the steps on which artists' models are supposed to wait for engagement, in the Piazza di Spagna, is the fountain called Fontana della Barcaccia, in the form of a boat as the name denotes. In the year 1598, after a great flood, when the water subsided a boat was left high and dry at this place. In commemoration



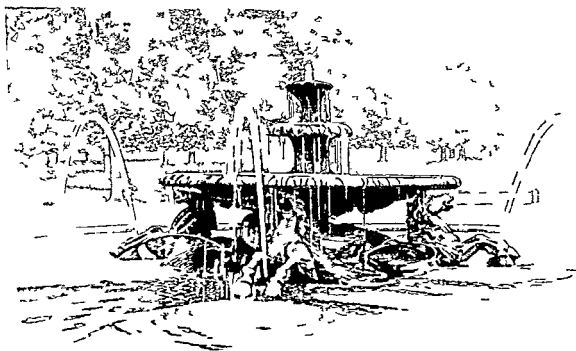
FONTANA DELLA BARCACCIA PIAZZA DI SPAGNA DESIGNED BY BERNINI

of the event this fountain was designed by Bernini. As a monument it is more curious than beautiful but its form is suitable to the long flight of steps which rise from this point. In the spring a mass of colour as here all the flower sellers have their stalls.

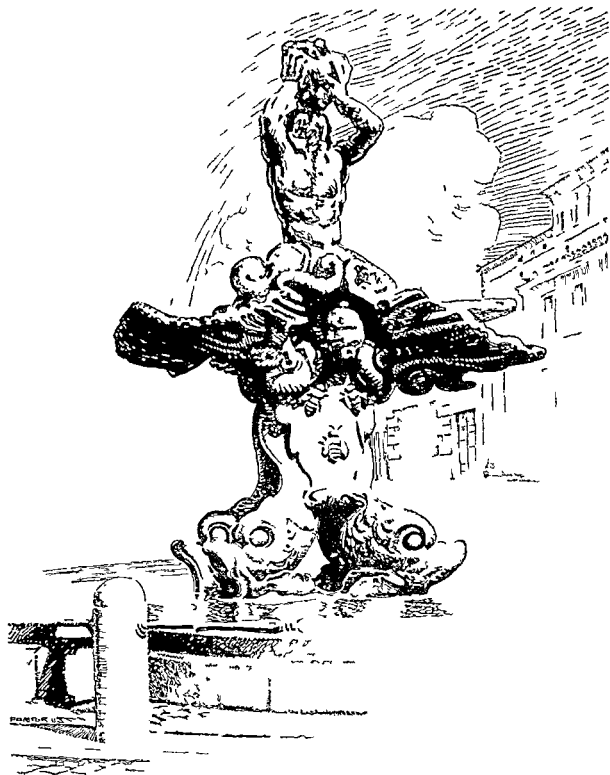
Not far from the Piazza di Spagna, in the centre of Piazza Barberini is the Fontana del Tritone by Bernini. Four dolphins support two large shells upon which sits a Triton with uplifted arms. In his hands he holds a large shell from which he blows the jet of water supported on the sides of the dolphins is the escutcheon of the Barberini family showing the three bees. This was a happy idea of Bernini's

the design is so relative to the object of the monument the fountain has become acclimatised, weathered and enriched in colour by the hand of time. The buildings which form the background are too new. If instead it had been erected in the Villa Umberto I among the evergreen oaks a more perfect combination would be hard to realise.

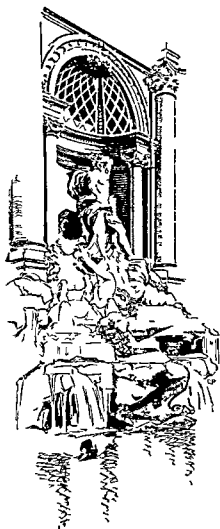
Lorenzo Giovanni Bernini, a remarkably clever and versatile artist, born in 1598, studied art under his father Pietro. Together in 1604 they went to Rome to which Bernini's first works belong. He had a great reputation for portraits, the most celebrated people of his time being portrayed by



VILLA UMBERTO FOUNTAIN DESIGNED BY BERNINI



FONTANA DEL TRITONE
PIAZZA BARBERINI
DESIGNED BY BERNINI



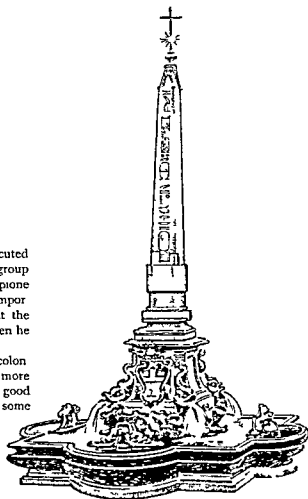
CENTRAL PORTION OF TREVI FOUNTAIN
DESIGNED BY NICOLO SALVI

his hand. One of his earlier works executed when he was only eighteen years old is a group *Apollo and Daphne*, made for Cardinal Scipione Borghese but perhaps his earliest work of importance is *Anchises carried by Aeneas* now at the Villa Borghese in Rome which was made when he was sixteen years of age.

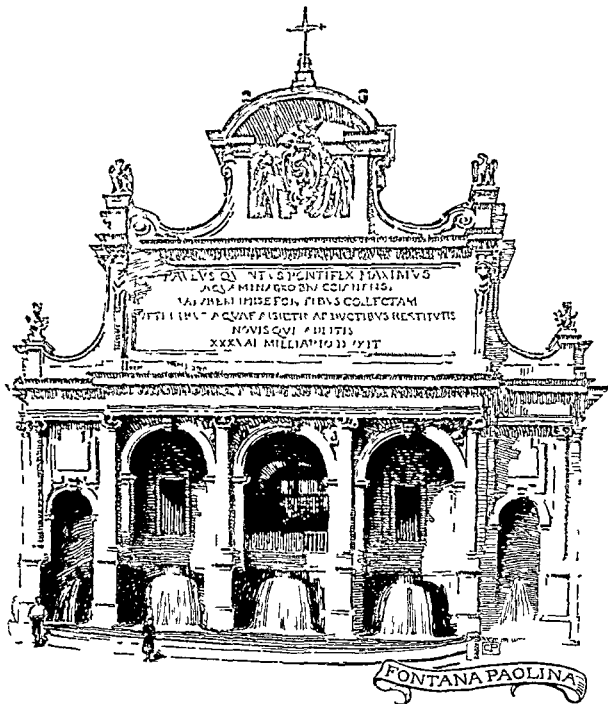
Though in parts extravagant, the great colonnade outside St. Peter's is an example of his more restrained style. He is said to have been a good painter and draughtsman and even wrote some plays. After producing a vast amount of work he died in Rome in 1680.

One cannot but remember the remark 'That del'ghtful Bernini! there is more delicacy and refinement in his pretended bad taste than in all the hugeness and perfection of others' (Zola).

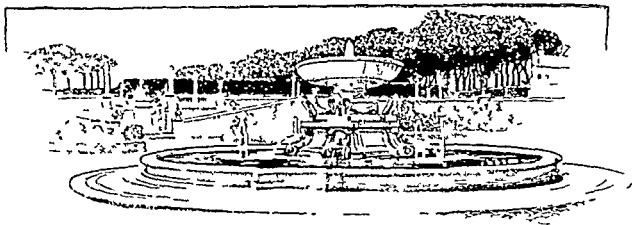
The Piazza di San Pietro, enclosed by its world known colonnades, contains two notable fountains, each forming a centre of the colonnade, they were designed by Carlo Maderno, of Como. At first a worker in stucco, he afterwards went to Rome and became a pupil of his uncle Dom Fontana, in 1605 Pope Paul V entrusted him with the completion of the façade of St Peter's, and probably the fountains were made at the same time. From the jets the water falls into a basin composed of a solid block of oriental granite, fifteen feet in diameter, running over the sides it falls into an octagonal basin of travertine twenty eight feet in diameter. In sunlight miniature rainbows are formed in the mass of spray. Between each fountain and the obelisk is a round slab which forms the centre of the circle described by the colonnade, whose four radiating columns appear from this point as one.



OBELISK FOUNTAIN OUTSIDE THE PANTHEON



FONTANA PAOLINA
 BUILT BY POPE PAUL V.



FOUNTAIN AT THE VILLA ALBANI

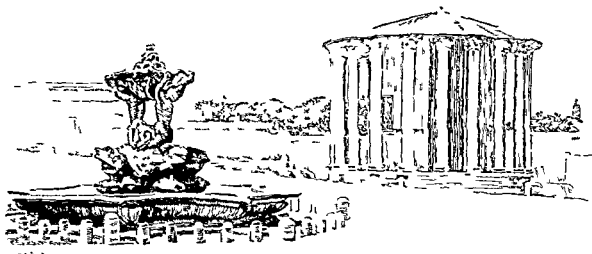
Paul V also built the Palazzo Borghese, it was begun in 1590 and has an inner court surrounded by a double arcade, it is one of the finest palaces in Rome. The ground floor is occupied by a dealer in antiques, here some good things can be seen as well as some excellent fakes

The celebrated Trevi fountain, the largest if not artistically the best of modern fountains, was made in 1735, designed by Nicola Salvi, who began by studying anatomy and medicine, and afterwards studied architecture under Cannivari. The façade forms the front of the Palazzo Poli. This fountain, also the boat shaped fountain in the Piazza di Spagna, another large fountain in the Piazza Navona, and twelve others are all supplied with water from the Aqua Virgo deriving its name from the tradition that a young girl drew the attention of some soldiers to its source. *Tre-tre*, meaning the three ways along which the water runs accounts for the name Trevi. According to an old tradition a draught of the waters will ensure the return of the traveller to Rome, and throwing a coin

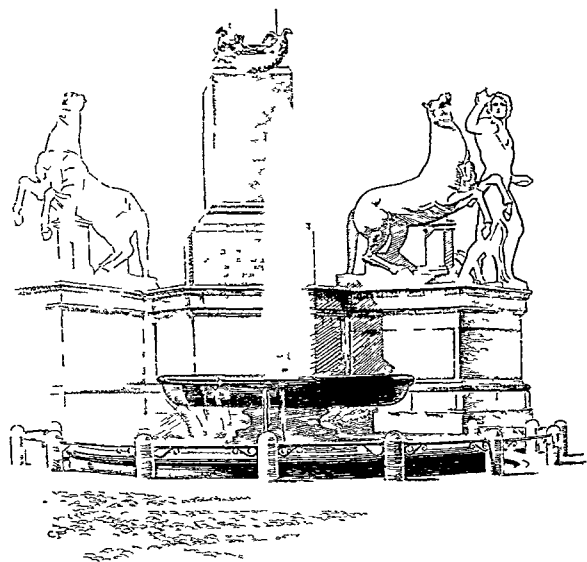
into the basin is said to be equally effectual. The central figure is Neptune, by Pietro Bracci, President of the Academy San Luca, Rome, 1756. On either side of this central figure are tritons and artificial rocks from which the water pours into a large basin. The façade has been made imposing by the addition of the fountain, and there is ample space allowing views from several points.

So much attention being paid to classical and ecclesiastical matters, many excellent works of later date go unnoticed. It is remarkable how much still remains when one remembers that Roman monuments were stripped of their gold and silver by barbarian conquerors. Other robbers were content with baser plunder of brass, lead, iron and copper (copper is rather in demand to-day). Whatever escaped the Goths and Vandals was pillaged by Greek tyrants. Many of the glorious structures were destroyed even in recent times the marble of these ruins was burnt to make lime, and yet there remains a wealth of material for the artist to study.

C. PRAETORIUS



FOUNTAIN IN THE PIAZZA DELLA BOCCA DELLA VERITÀ



FOUNTAIN IN THE
PIAZZA QUIRINALE

THE WORK OF HUGH BELLINGHAM SMITH AN APPRECIATION BY ARTHUR REDDIE

It will I think, generally be conceded that a distinction may be drawn between a painter and an artist, and further, that while there are many hundreds of what may properly be described as capable painters and draughtsmen, *artists* are somewhat few and rare. The craft of painting and drawing admits of being taught, and under our modern system of wide spread education the numerous art schools have been turning out well trained painters water colourists sculptors, etchers etc. by the score—heaven alone knows what eventually becomes of them all but the possessor of the artistic temperament of creative genius is born not made. Genius is, however, often wayward and the term artistic temperament one that may be open to reproach. It has been and to a certain extent comprehensibly so, the butt of those downright plain commonsense folks who proclaim that they have no use for all that damned æsthetic nonsense, and can't for the life of them understand why an artist should not conform to the same

standards as other people. But it is a spurious and not the real artistic temperament that has thus unpleasantly obtruded itself and aroused their ire. It is generally the mediocre artist so called that finds time to pose often the adroit stealer of another's thunder who delights to stand like a showman and attitude-mise beside his second hand work. The possessor of the real artistic outlook does not wave it like a red flag in the eyes of the philistines, he only evinces it in the subtle *je ne sais quoi* which tinges all the work he produces.

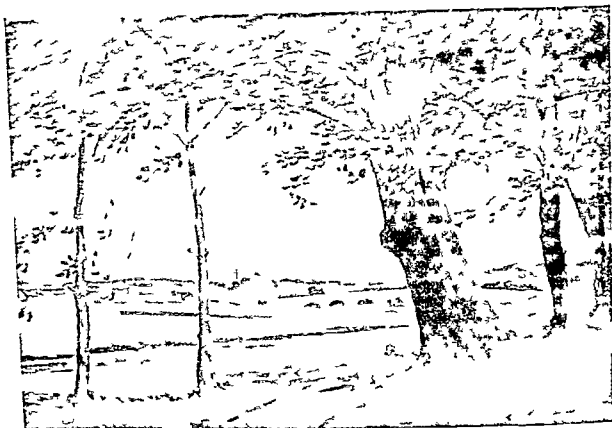
With our very numerous exhibitions spurring painters to over production and with the extensive press *réclame* that they are sometimes accorded it becomes more and more difficult for painters to preserve their individuality. Fresh impressions and suggestions come crowding thick upon them not alone at first hand from Nature but at second hand from the canvases of their brother painters so that too often we find the man of less pronounced individuality content to yield to the engaging temptation of working in the style of Mr. So-and-So!

But mere imitation whether of nature or of the works of man has no claim to the appellation of art. More than ever today when we are all



THE VIADUCT HAMSTEAD

WATER COLOUR BY HUGH BELLINGHAM SMITH



ON THE ARLEY

AFTER-COLOUR BY HUGH BELLINGHAM SMITH

or should be all awakened from placid dreams of peace times to a newer and sterner outlook we cannot but be impatient of mere dexterity and cleverness of our artists however amazing where such ability in externals is not accompanied by a something deeper something more vital, something that shall bring a relief shall give a profounder enjoyment that shall partake of the character of soul. And it is with regard to this aspect of the work of Mr Bellingham Smith that I would mainly speak—in that it possesses a deeper significance and temperamental qualities beneath its outward charm of technical accomplishment.

No doubt to very many of the readers of THE STUDIO the work of Mr Hugh Bellingham Smith is familiar—they will have seen his regular contributions to the New English Art Club where he has been a constant exhibitor since he became a member now over twenty years ago—they may remember his work occasionally at Goupil Gallery exhibitions, and the little show about two years ago at the Walpole Gallery. And wherever they may have come upon them they will have found these little pictures, water-colours on silk or lightly touched in over a drawing of charcoal always full of inspiration and charm replete with a

decorativeness which fixes them in the mind as a delightful memory and despite their extreme delicacy never weak or halting in either conception or execution. Their delicacy of drawing and the importance played in the whole scheme by the beautiful colour renders the task of reproducing such work a very difficult one—but the two colour plates will serve to give an idea of what must, in the case of the black and white reproductions, be left to the imagination of the reader.

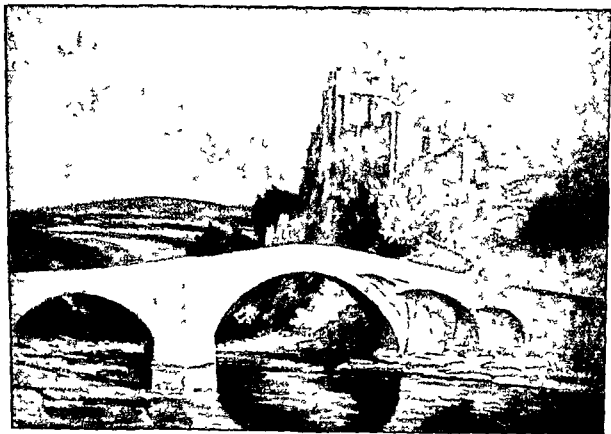
All truly sincere art forms a link in the continuous chain of tradition which unites us with the past, from the influence of which the artist of to-day can no more free himself than could the great ones, whose work forms the jewelled links in that chain have freed themselves from the traditions which in their day they carried forward embellished and enriched. So the work of Mr Bellingham Smith seems to take its place as continuing logically the noble lineage of Claude, Turner, Corot and other Barbizon men. But let it not be presumed that in citing such names it is desired either to enthrone him among the immortals—such placing must be left to posterity—nor on the other hand, is it implied that a Bellingham Smith is merely a *pastiche* of one of these.

One can find no suggestion of plagiarism in work so personal and sincere as that with which we are dealing but yet there is the same spirit the same poetic feeling, animating these modern works as that which compels our admiration of the productions of the masters just named. But of all, in a certain purity, in a certain classic restraint, it seems to me that it is with Claude that Bellingham Smith shows the closest artistic affinity. Claude has been described as "an admirable and impeccable master, who more than any other landscape painter puts us out of conceit with our cities, and makes us forget the country can be graceless and dull and tiresome. That he should ever have been compared unfavourably with Turner—the *Wierdz of landscape painting*—seems almost incredible. Corot is Claude's only worthy rival, but he does not eclipse or supplant the earlier master. A painting of Corot's is like an exquisite lyric poem full of love and truth whilst one of Claude's recalls some noble eclogue glowing with rich concentrated thought'. The quotation is from a footnote in Beardsley's "Under the Hill" and, though perhaps a little wide of the matter in hand is

amusing for its hot-headed injustice to Turner, but the comparison between Corot and Claude is surely admirable in its lucid perception of the characteristics of the two masters.

It is in the fusion of intellectual with emotional qualities in the work of the artist we are discussing that one finds his kinship with the earlier French master to be apparent in a certain clarity of statement, in the simplicity of his harmonies, in a purity of expression emphasised in the purity of technique. Beauty of form and beauty of colour go hand in hand in Bellingham Smith's work, and always with a quietness and restraint which seems content to await rather than actively to court appreciation. His landscape and figure subjects alike are instinct with charming poetic feeling the more rare and pleasing because of its entire unaffectedness. The artist might desire us to spare his blushes, but one must write enthusiastically where one feels enthusiastically, and this article is concerned with an appreciation of his work leaving it to those who have taken no pleasure in it to pick holes in it wherever they can.

Just a few words about the man before we come



TEESDALE

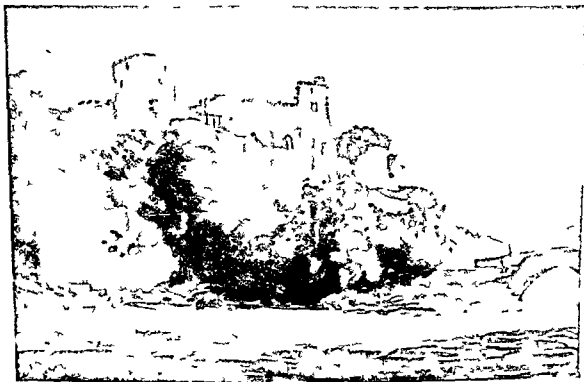
OIL PAINTING BY HUGH BELLINGHAM SMITH

to look in detail at those works which are here reproduced as a selection from among the very many which Mr Bellingham Smith has signed. He is a Londoner born and received his first artistic training under Legros at the Slade School. It would best please him perhaps if one omitted all mention of his having here gained a scholarship the medal and most of the prizes. Four years at the Slade—and later on the artist was to appreciate to a still greater extent than when he was a youngster there the value of the teaching of Legros—were followed by a short period spent in Paris working at the Académie Julien under Benjamin Constant and this concluded his art schooling. Subsequently he worked for the most part in the open air.

In 1892 Mr Bellingham Smith exhibited his first picture at the New English Art Club and was elected a member two years later. To this group he has remained very faithful for with the exception of the International Society in London and certain international exhibitions abroad practically all his work has been sent to the New English. In common with the generality of artists his pictures have found their way to various parts of the world and are dotted about in different

collections. The late Sir Hugh Lane acquired two for the National Gallery of Ireland and Mr Edmund Davis included a drawing in his recent gift of pictures to the Musée du Luxembourg in Paris.

The artist works in oil, tempera, water-colour and on silk. The latter medium he must one would think find particularly congenial. We need only to look at the noble composition entitled *Romance*, with its pure simple treatment, suited to and indeed imposed upon the artist by the delicate silk ground upon which it is executed or the exquisite fan to both of which despite the exceeding difficulties of reproduction the colour plates do admirable justice, to realise this fully. The fan shape, too, appeals to Bellingham Smith as it did to Whistler to Conder and has done to others since and examples of his fan designs are to be found in some of the best collections in London of work of this kind. *Romance* impresses me as being entirely characteristic of the artist; the only thing that seems quite foreign to him being the labelling of the picture with this title. Perhaps it is a concession to the requirements of exhibition catalogues for the subtle aroma which breathes throughout the whole of his work that delicate poetry which is a feature of the entire art of the painter needs no label to proclaim



"BARNARD CASTLE"

WATER-COLOUR BY HUGH BELLINGHAM SMITH



THE DOWNS, LEWES

OIL PAINTING BY HUGH BELLINGHAM SMITH

its presence, is something too indefinable to be captured and expressed and least of all in a title which must inevitably smack a little of the commonplace. If I seem to labour a trivial detail it is that despite its appearance of triviality it forms an indication of what one conceives to be a fundamental characteristic in such work as this—that it is woven *ab initio* of a tissue of poetry and of restrained romanticism and even in the delicate golden water colour where beneath the quivering foliage through which indeed as Corot wished birds might fly and between the graceful but carefully studied stems of the trees we see in the blue distance a bridge and the tower of a village church even here in a drawing executed in the neighbourhood of Amberley a *plein air* landscape study we find fidelity to nature coexisting with a rare decorative harmony and exquisite lyrical sense infused naturally as it were into the composition with the artist's touch.

It is hardly necessary to speak in detail of the other works which are reproduced in this article. Some are characteristic of one side of Mr Bellingham Smith's art others of a different phase. The figure subject a harmony of black and gold is

reproduced from a large oil painting to which the enigmatical attractiveness of the girl's expression imparts an additional interest beyond that of its charm as a piece of decoration pure and simple.

Looking at Bellingham Smith's work one feels that here unquestionably is a man who has kept before him an unchanging ideal built up of a love of nature and an unwavering search after beauty. He achieves in his work a harmony of composition and of colour which for all its sweetness is never cloying. One would describe him as modern in that he is never content to accept the dead letter of art that is past though he is no iconoclast there is always an element of vitality and a very personal standpoint in his work. He has continued working quietly in pursuit of his ideal to please himself and art such as his scarcely attains and indeed never seeks popularity in the broad sense of the term. To the *amateur* and the person of taste such eclectic work makes its strongest appeal. But with the *volte face* resulting from the war turning most people from much that is merely tiresome or trivial in painting to-day such work as Bellingham Smith's with its quiet charm its purity and graceful formality is more than ever welcome.



'THE CRINOLINE'

OIL PAINTING BY H. BELLINGHAM SMITH

SOME RECENT LITHGRAPHS BY MEMBERS OF THE SENE- FELDER CLUB

OF the nine prints reproduced on the following pages all save two figured in the recent exhibition of the Senefelder Club held at the galleries of Messrs Ernest Brown & Phillips at the close of last year, a notice of which has already appeared among our reviews of London exhibitions. The two prints which were not shown on that occasion are Mr Walter West's *The Guiding Hand* one of those Early Victorian subjects which he has in times past treated with so much charm in water-colour, and Mr A. S. Hartick's *The Sermon, St Albans*, the distribution of which is restricted to the Lay Members of the Club. It may be explained that Lay Membership was inaugurated by the Club some three or four years ago with the object of uniting more closely collectors, amateurs, and artists interested in artistic lithography, and that

in accordance with the scheme then formulated, a lithograph specially drawn each year by one of the artist members of the Club is reserved exclusively for the Lay Members, each of whom receives a proof authenticated by the signature of the artist. It is also a rule of the Club that no edition of proofs shall exceed fifty, and this rule applies to the proofs issued to Lay Members, a second lithograph being issued if they are more than fifty in number. Quality of impression, however, is the supreme desideratum with members of the Club, all of whom are enthusiastic for their expressive medium, and so it often happens that after a few proofs are pulled the impression lacks to the discriminating eye of the artist some of the freshness of the first proofs, and the edition is therefore restricted to these. Thus in practice the limit of fifty

proofs is only reached in comparatively few cases.

The recent exhibition of the Club at the Leicester Galleries was the sixth held in London since it was formed in 1910, and in the meantime it has organised numerous successful displays at other centres both at home and abroad. In face of the prejudice which the medium it espouses has suffered through being employed extensively for commercial purposes, the Club has steadily persevered in its aims, and a hopeful augury for its future progress is the increasing recognition of original lithography by the authorities in charge of the chief public print collections in Europe and America. There are indications too that private collectors of prints are beginning to perceive in greater measure than they have hitherto that the lithographic print, preserving as it does "with unvalled directness the very touch of the draughtsman's hand," is just as worthy of being treasured as prints produced by any other medium.



THE GUIDING HAND
BY J WALTER WEST R.W.S



BOOKS BY JOHN COPLEY



Ethel Gabain,

"LES BIJOUX." BY ETHEL GABAIN



"THE SERVON ST ALBANS
BY A S HARTRICK

(Lay Member Print 1916)



(Lay Member Print, 1913)

"CHURCH OF ST. AIGNAN, CHARTRES"
BY F. ERNEST JACKSON



"THE WIND." BY
ANTHONY R. BARKER



"AN EPISODE." BY GERALD
SPENCER PRYSE



IN SOMERSETSHIRE
FROM THE PASTEL BY
LEONARD RICHMOND RBA



STUDY OF A SPANISH GYPSY BY J. KERR LAWSON
(Senefelder Club Exhibition, 1915)

STUDIO-TALK

(From Our Own Correspondents)

LONDON—It was almost inevitable that a war of such magnitude as that which for more than a year and a half has been bringing sorrow and suffering to countless homes should seriously affect the activities of those who practise art in its many forms, and the statement made at the recent annual meeting of the Artists General Benevolent Institution that the demands on their resources had increased very materially in the past year cannot have caused much surprise. Still there is good reason to suppose that things have not turned out so badly as they threatened to. The artists who have felt the effects of war least of any are the portrait painters for though when the war broke out many commissions were forthwith cancelled the intervening months have witnessed

a remarkable revival in this field, and one now hears of painters who have as many as half a dozen commissions on hand at the same time. Painters who specialise in military portraiture have been particularly busy.

Military portraiture is rather a prominent feature at the fifth annual exhibition of the National Portrait Society at the Grosvenor Gallery. Mr William Nicholson's *Bobby Somerset*, Mr Augustus Johns' *Captain Pringle*, and Mr de Laszlo's *The late Captain Hon Myles Ponsonby* are the chief works of this class, and each in its particular mode of treatment is a highly successful achievement. In many of the military portraits we have seen at various exhibitions since the beginning of the war, the general effect has been somewhat marred by the colour of the uniform,



STUDY OF A SPANISH GYPSY, BY J. KERR LAWSON
(Senefelder Club Exhibition 1915)

but in the work by Mr Nicholson we have mentioned the 'khaki' has been subdued and the result is far more agreeable. Among the rest of the exhibits at the Grosvenor Gallery we note some admirable examples of feminine portraiture, as for instance Mr Lavery's *Mrs Thorpe*, Mr Charles Shannon's *The Embroidered Shawl* (Miss Miriam Levy), Mr de Laszlo's *Portrait Study*, *Countess of Pourtales*, Mr Ambrose McEvoy's *Mrs St John Hutchinson*, several works by Mr Gerald Kelly, including a fine study in brown of a Burmese girl, *Moung Ba*, Mr Pilade Bertien's *An Eastern Dancer*, and Mr Fiddes Watt's *The Artist's Mother* and *Lady Monk Bretton*. Mr Dacres Adams's portrait of *Sir David Burnett Bart* in his robes as Lord Mayor of London, is interesting and among other painters who are seen to advantage are Mr and Mrs Harold Knight, Mr Harold Speed, Mr Spencer Watson, Mr William Strang, Mr Howard Somerville, and Mr G W Lambert. While in the small gallery, where some excellent drawings are to be seen there is an engaging example of portraiture in pastel by Mons Albert Besnard, the distinguished French painter, in whose hands this delightful medium has yielded many charming results.

In this country the successful revival of the art of pastel painting has been brought about chiefly by the energy and activity of a number of our younger artists who have studied intelligently the capabilities of the medium and have applied it judiciously to a wide variety of subjects. They have done much to convince the public that pastel as a means of technical expression is deserving of the sincerest respect and that when it is handled with a due measure of sympathy it will give results of very real importance. Among the artists whose services in this direction claim the heartiest acknowledgment prominent places must be assigned to the two accomplished pastel painters, Mr Leonard Richmond and Mr J Littlejohns, examples of whose work are reproduced in this number. There is a certain kinship in their methods: they both use the medium with a certain decisiveness and directness of handling and they both have a decorative inclination which controls the manner and character of their expression—and they both look at Nature with an appreciation of her broad essentials rather than her smaller and less significant detail. As craftsmen they are admirably resourceful and ingenious, but there is no trickery in their methods and they make no attempt to evade what may be called the legitimate limita-

tions of the medium. Their work is very well worth studying for the technical qualities it possesses and for the originality and power by which it is distinguished.

The lectern illustrated on this page was recently executed by Mr Frank T Haswell of London (with the co-operation of Mr G G Walker in the earlier stages), and has been placed in the Chapel of St Leonard in Chester Cathedral, one of the two which some four or five years ago the Dean and Chapter set apart as a central memorial for the use of the Cheshire Regiment. This Chapel is in the South Transept, and the figure represented in this lectern which is of oak is that of the patron saint of the South Transept (formerly the parish



LECTERN FOR THE MEMORIAL CHAPEL OF THE CHESHIRE REGIMENT IN CHESTER CATHEDRAL. DESIGNED AND EXECUTED BY FRANK T HASWELL.

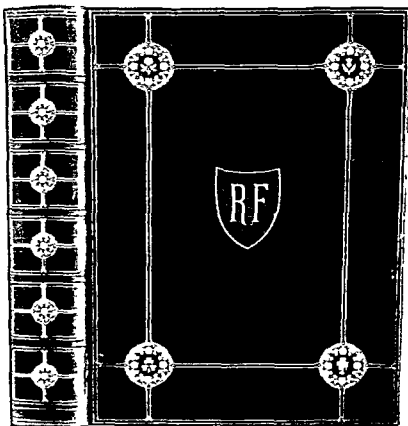
church), Oswald, King and Martyr, who is here shown resting upon a double-handed sword under a canopied niche, upon which is a revolving desk serving the dual purpose of lectern and pulpit. Our illustrations also include a reproduction of the illuminated address presented last month to President Poincaré on behalf of the municipalities of the United Kingdom, and the binding in which the address with its accompaniment of signatures and seals was enclosed, and two further examples of wood carving executed for Lrswick Church by Mr Alec Miller, of Chipping Campden, whose figure of a palmer or pilgrim for the same church was illustrated in our pages some three years ago

Described in the catalogue as "An Exhibition of some recent Developments in Modern Art," the collection of works shown recently at Messrs Dowdeswells Galleries in New Bond Street suffered somewhat by comparison with the series of Rembrandtesque drawings and etchings by M Bauer which hung on the adjoining walls. The quiet beauty and dignity of these modern masterpieces—small in dimensions but so great in feeling and expression—served to emphasise the somewhat aggressively modern character of a few of the works in the miscellaneous exhibition. Nevertheless there were several pictures amongst the latter which aroused one's interest, notably some characteristic drawings by Mr John a wonderfully powerful and brilliantly executed landscape by Mr Sargent, a delightful *Blossom Sun and Mist* by M Lucien Pissarro a clever portrait of a lady by Mr Peplow and examples of the work of Mr C J Holmes, Mr Walter Eckert and Mr Henry Tonks.

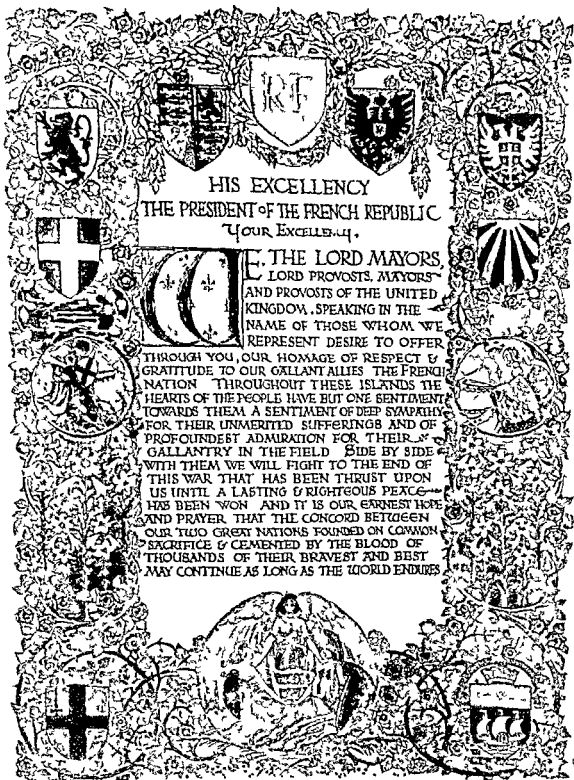
The Chenil Gallery Chelsea has been exhibiting paintings and drawings by Mr Augustus E. John, the paintings consisting, for the most part of

small panels of figures in landscapes. It is not improbable that in pictures of this character, with their revelation of untired *motifs* of colour we are viewing the work by this artist which will be most far reaching in its effect upon others. While the exhibition was in progress Mr John's "Red Cross" portrait of Mr Lloyd George, the Minister of Munitions, was placed on view. The portrait was painted for that staunch patron of modern art Sir James Murray, as the highest bidder for the artist's empty frame at the famous Red Cross sale at Christie's last year and it is said to be the intention of Sir James to present it to the Aberdeen Art Gallery of which he is Chairman. In view of the public interest in this work Messrs Chenil & Co introduced an innovation by opening their Gallery on Sundays.

An important exhibition of Belgian Art was held by Messrs Knoedler, Old Bond Street in February. The flower and still-life paintings of Mlle Alice Ronner are particularly to be remembered for



MOROCCO BINDING CONTAINING THE ADDRESS TO THE FRENCH PRESIDENT FROM THE MUNICIPALITIES OF THE UNITED KINGDOM DESIGNED AND EXECUTED BY THE MRS WOODRICH



ADDRESS FROM THE MUNICIPALITIES
OF THE UNITED KINGDOM TO THE
PRESIDENT OF THE FRENCH
REPUBLIC WRITTEN AND ILLUMI-
NATED BY JESSIE BAYES



CARVED OAK CHERUBS DETAIL FOR ROOD SCREEN UxSWICK CHURCH
CARVED BY ALEC MILLER

the artist's appreciation of material beauty and pleasant style. A case of *terre de hite* figurines by M. Victor Rousseau in appearance resembling somewhat Tanagra statuettes, but showing the influence of the late Renaissance in their general feeling, recent paintings by Andre Cluy senaar, Albert Baertsoen and Theo van Ryssel berghe together with a well remembered work by Fernand Khnopff *L'Enfant*, already reproduced in these pages made the exhibition which was open to the public free, exceptionally representative.

Belgian Art was further in evidence at the Leicester Galleries where Messrs. Ernest Brown & Phillips as part of a tripartite programme showed a series of Etchings of the Belgian Ardennes by Marc Henry Meunier, a member of a family that has given to art a great sculptor. In these etchings pathetic reminders of the cruel fate which has overtaken a delightful region the artist shows himself to be animated by a sincere love of Nature and to possess a sure command over the resources of the medium he employs. A still more terrible reminder of the grim tragedy we are witnessing, was forthcoming in the adjoining room containing a striking collection of paintings, drawings, and lithographs by Mr. Joseph Pennell labelled "Germany at Work" the collection representing the results of several visits to that country—the last on the very eve of the War—in search of the "Wonder of Work" as man tested in the great centres of industry and commerce and notably the Krupp works at Essen. Mr. Pennell

of course has looked at these subjects as an artist with an eye for the monumental aspects of human activity, which he has depicted with such great power, but with the memory of outraged Belgium indelibly imprinted on the mind and intensified in presence of the Meunier etchings close by, it was impossible in viewing these records of the Teutonic Wonder of Work to concentrate one's attention solely on their artistic qualities. The other exhibition at these galleries comprised a number of "Pastorals" by Mr. George Wetherbee, whose keen appreciation of natural

beauty, seen with a romantic vision was feelingly expressed.



DETAIL OF CARVING
FOR UxSWICK CHURCH ROOD SCREEN
CARVED BY ALEC MILLER



A SPANISH BRIDGE
FROM THE PASTEL BY
J LITTLEJOHNS RBA

MILAN — The annual exhibition at the Permanente organised by the Society of Fine Arts always an event of first rate importance in the annals of modern Italian art cannot be said to have been in all respects a success this year owing mainly of course to the exceptional circumstances amid which we are living though in regard to the general arrangement of the display a marked improvement was perceptible. But several artists whose works in past years have rarely failed to arouse enthusiasm at these shows were entirely unrepresented such as Paolo Sala, Pompeo Mariani, Cesare Tallone and Gaetano Previati and their place was taken by a crowd of young artists most of them quite unknown and very few of them showing any such freshness of concept or technical ability as might have justified the committee of selection in accepting their work.

Nor were the older painters of Lombardy represented at their best though in certain cases the work was not unworthy of the renown they have

earned. Thus of two pictures by Leonardo Bazzaro the one entitled *My Friends* exemplified admirably the type of painting into which he is wont to infuse all the charm which his artistic soul can conjure forth. Giorgio Belloni's *Cloak Weather* a harbour scene and *Chestnut Wood* were notable for the able way in which atmospheric conditions of contrasted kinds were rendered and Lodovico Cavalieri's marine painting *In the Harbour* and his vernal landscape *First Flowers* were both interesting. Two landscapes by Roberto Borsa unfortunately suffered from juxtaposition to a number of unimportant works. Raffaele Armenise and Mario Bezzola showed good landscapes and Carlo Balestrini revealed himself as a fine painter of snow effects in his *Tempest on the Simplon Road* and *The Wet Dock Port of Genoa*. Carlo Agazzi's three landscapes in the same room displayed excellent use of colour.

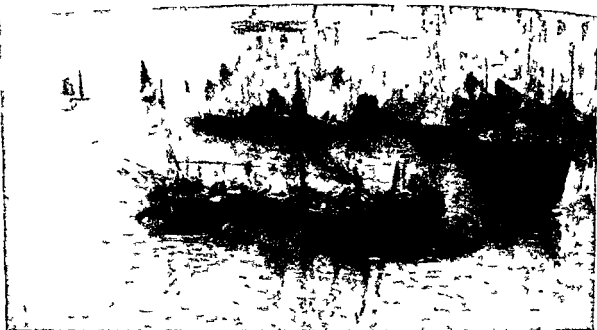
Among the young men too in particular must be named as having impressed critics and public alike—P. de Francesco and Dante Comelli.



PORTRAIT OF MY FATHER

(Permanente Milan)

BY ANTONIO PIATTI



IN THE HARBOUR

(*Permanente di Milano*)

BY LODOVICO CAVALIERE

A trio of landscapes by the former were notable for their clarity of tone and strength of colour and above all for the decorative feeling which materially enhanced their attractiveness while Comelli's landscape triptych *Winter* was really masterly in the rendering of the effect of sunlight on snow. Mario Omati professor at the Brera Academy displayed uncommon qualities in his three paintings among which the *Nocturne sur le Tessin* should be noted for the poetic feeling pervading it as well as its excellent technique.

capacity to depict the sterner sex. Romo Vaccari, a discreet portraitist, was seen to better advantage in his pastel of a young lady with its simple clear colour than in his other female portrait which however showed careful execution. Bestetti and Cazzaniga also exhibited portraits which did them credit. Among figure subjects other than portraits mention should be made of a couple of nude studies by Riccardo Galli. Malerba's studies of children's

Turning to the portraits there is first of all to be named Prof. Antonio Patti's *Portrait of My Father* a work which attracted much attention and which from all points of view is to be regarded as a very successful performance. Lodovico Zambelli having abandoned — though only for the time being — his favourite rôle as a painter of elegant femininity exhibited a virile portrait of a man which clearly demonstrated his



CLOUDY SKY

(*Permanente di Milano*)

BY GIORGIO BELLONI



"THÉ INTIME" BY
LODOVICO ZAMBELLETTI

heads the pastels of Bettinelli, Mlle Zagis *Pierrot*, and Zambelletti's *The Intime*, a work pervaded by that air of elegance which this painter knows so well how to impart to his pictures

Other contributions to this exhibition which have not already been mentioned but are worthy of being recorded include a tempera painting by Lentini *In March* Ermenegildo Agazzi's *Canal at Burano*, a work entirely worthy of this able Lombard artist, P. A. Rimoldi's *Naviglio (Little Fleet)*, inspired by the French impressionists, studies by Camboni portraits by R. Menzi Bracchi and Bompard and a fine landscape by Lazz. Pasini. Then there was an entire room set apart for works inspired in one way or another by the war. Prominent among the things here displayed was a painting by Daniele de Strobil entitled *The Wounded*, a group of wounded soldiers seated in a wagon and followed by horses also wounded. There were also some good drawings by Chiesa, Mentessi, Rizzi, Buffa, and Rossi,

some impressions executed at the Front by Anselmo Bucci, who has been showing a larger collection of his work at the "Famiglia Artistica," some military sketches by Argenti and Mazzoni, landscapes from the Trentino, Trieste, and Istria by Camboni of Trieste, and some by Zanetti Zilla from the same regions

Of the contents of the gallery in which were shown a miscellaneous collection comprising drawings, water colours, etchings and sculpture, there is not much to be said. Etching has not the vogue among Italian artists that it has in Northern countries, and consequently not much work of importance in this field is to be seen in our exhibitions. But among the dozen or so prints shown at the "Permanente" those of Carlo Casanova certainly deserve notice, especially his *Old Italian Church* a little gem in which the artist has expressed all the unpretentious charm of these refuges of the devout. The sculpture as a whole was inferior in quality, but amongst the few things that





"PENNSYLVANIA LANDSCAPE"
BY EDWARD W. REDFIELD

must be singled out as well above the average are two works by Eugene Pellini especially his *Little Mother* and worthy of note also are the contributions of Alberti Thea Casalbore Castiglione Del Bò a child's head by Romeo Rota, and a fine example of wood sculpture by Aurelio Bossi. There were a few exhibits of applied art the most important being the ceramics of Gahlelo Chini the wrought iron work of Mazzucotelli and the chased metal work of Brozzi.

A C T

war has driven home many of the large contingent usually residing abroad

The effect of this return to the native heath was was quite appreciable in a certain national character this collection of works assumed as distinguished from those of former years when peace existed and our painters drew much of their inspiration from the scenes and life of Europe and the Orient. Nothing startling in the way of modern fads and fancies could be observed the jury of selection being evidently influenced by a certain amount of conservatism in their choice without being at the same time prejudiced in favour of any particular kind of work. As an example of this broad view let us take the most highly favoured canvas in the exhibition Mr. Joseph T. Pearson's *On the Valley* awarded the Temple Gold Medal and the E. T. Stotesbury Prize of one thousand dollars a piece of mural decorative art intended for the overmantel in the dining room of the University Club it is a work of most unusual and original design yet



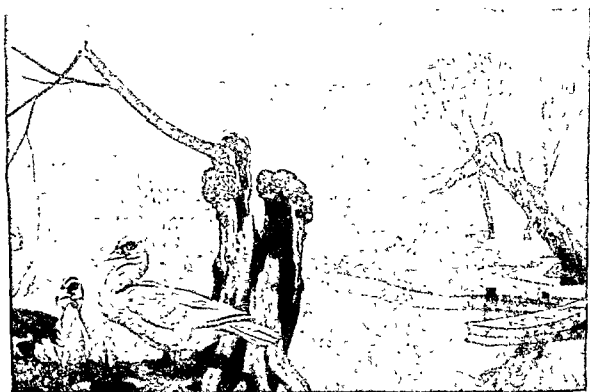
WINTER LANDSCAPE

(Joseph T. Pearson's *On the Valley*)

BY ARTHUR BYRON



THE LETTER BY
W. M. LAXTON



"ON THE VALLEY"
BY J. T. PEARSON

(Tennyskuller Academy) 8

altogether successful in conveyance of the artist's message to the attentive observer

McCartan for his life size bronze figure entitled *The Spirit of the Woods*

The Gold Medal of Honour of the Academy was conferred upon Mr Alden Weir, President of the National Academy of Design, New York, in recognition of his eminent services to the cause of American art. He was represented in the exhibition by a group of ten works, among them a fine portrait of *Robert W Weir, Esq*. The Jennie Sesnan Gold Medal for the best landscape was awarded to Mr Emil Carlsens *Entrance to St Thomas Harbor*. The Carol H Beck Gold Medal for the best portrait went to Mr Douglas Volk's *Dr Felix Adler*. The Walter Lippincott Prize of three hundred dollars was secured by Mr Karl Anderson for his canvas entitled *The Hearloom*, and the Mary Smith Prize of one hundred dollars for the best work by a woman went to Miss Nancy M Ferguson for her picture entitled *In Provincetown*. The Widener Memorial Gold Medal for the most meritorious work in sculpture by an American citizen was awarded to Mr Edward

Notable works by landscape painters exhibiting included Mr Gardner Symonss *Winter Glow*, *Carolina Sunlight* by Mr Elliot Daingerfield, *Pennsylvama Landscape* by Mr Edward W Redfield, *Autumnal Note* by Mr J Francis Murphy, *Brook, Autumn* by Mr Charles Rosen. *The Stone Boat* by Mr Chauncey F Ryder. Mr John Singer Sargent exhibited one work, a *Moorish Courtyard* beautifully subtle in colour and atmospheric envelope. Good examples of work in figure painting were shown by Mr William M Chase in his *Sunlight and Shadow*, by Mr Daniel Garber in *Tanis*, awarded second Altman Prize at the New York Academy Winter Exhibition, by Mr Wm M Paxton in his highly finished performance entitled *The Letter*, *The East Window* by Mr Childe Hassam, by Mr Richard Miller in his *Reverie*, by Mr Thomas Eakins in *Music*, Mr Frederick C Frieseke in *Torn Lingerie* brilliant in high keyed colour, Mr H A Oberteuffer in his boldly attacked



THE REVERIE

(Pennsylvania ACADEMY)

BY RICHARD MILLER



SUNLIGHT AND SHADOW

(Pegeha Adeney)

BY WILLIAM M. CHASE

Portrait of a Young Artist A fine group of fisher folk by Mr Charles W Hawthorne entitled *The First Voyage* deserved particular notice

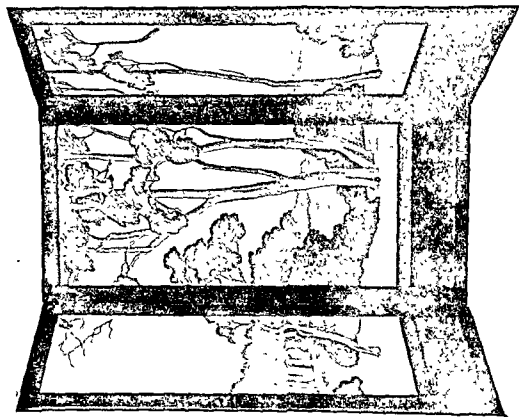
touched flower groups by Mrs. Maude Dreim Bryant entitled *Vermilion Rose and Blue* The exhibition remained open until March 26th inclusive E C

The official portrait was present in its most dignified form in Mr Robert Vonnoh's *Charles Francis Adams Esq* Mr Julian Story sent a very life like portrait of *Samuel Rea Esq* President of the Pennsylvania Railroad Company Mr H H Breckenridge a portrait of *Hon Rudolph Blarckenburg* the recently retired Mayor of Philadelphia. *Arthur C Goodwin Esq* by Miss Margaret Richardson and *Mr C Sperry* by Mr Cesare Ricciardi were good studies of character Presentments of young American womanhood were shown in Mr Leopold Seyffert's portraits of *Mrs Henry S Paul* and *Miss Gladys Ellenberg* in Mr Joseph de Camp's portrait of *Pauline* in Miss Mary Cassatt's *Woman sitting in a Garden* Mr Harry Watrous's *Just a Couple of Girls* Some excellent still life painting was seen in a pair of canvases by Miss Adelaide Chase and very boldly

MELBOURNE — Mural decoration is an art specially adapted to the needs of a young country—a country wherein new cities ought to be asking architects builders and artists of their best In Australia the meaningless beautification of walls and ceilings is giving place to something simpler and more distinctive and many artists are sufficiently optimistic to believe that future developments will call for a legitimate and wholesome expansion of their energies Among the craftworkers who are doing noteworthy work may be singled out Miss Bertha Merfield She is particularly happy in dealing with typically Australian subjects and especially in her treatment of the tree and various members of the extraordinarily decorative Eucalyptus family She sees the Australian forest and



SCREEN PAINTINGS OF
AUSTRALIAN TI-TREE
BY BERTHA MERFIELD





SILHOUETTE BY ELISAVETA KRUGLIKOVA
FROM 'PARIS ON THE EVE OF THE WAR'

sea-coast with understanding eyes, and with wonderful sympathy transfers what she sees to panels, screens and friezes. Dealing with pure, fresh colours, her work suggests much of the intense climatic clarity of Australia, while her fine sense of form enables her to deal convincingly with the majestic proportions of Australia's unique timber

Miss Merfield's training as an artist began in the School of Arts at Stawell a Victorian country town, whence, after an interval of study at Melbourne, she proceeded to Paris where she worked for some months under Mr George Clausen. Subsequently after touring for a time in Tasmania and on the coast of Victoria, where she made her three studies—which are done in water stains on hessian—she once more visited Europe for the purpose of studying purely decorative work at first hand. Six months work in the Slade School, London, brought her in touch with some of the leading English decorators. In 1912 an exhibition of work by mural decorators at Crosby Hall drew attention to the Australian artist and further interest was manifested at an exhibition in Manchester, while at a third exhibition held in London in 1914 special tribute was paid to her efforts. Miss Merfield who is a member of the Society of Mural Decorators and Painters in Tempera is ably demonstrating the theory that the easel picture fails to hold the monopoly of useful pictorial art. Much of her work has been well placed in some of Melbourne's newest and finest buildings. H C W

REVIEWS AND NOTICES

Paris on the Eve of the War (Petrograd Publishing Department of the Red Cross Society of St Eugenie) Limited edition 25 and 35 roubles.—This sumptuous volume, emanating from the "Union" Graphic Art Institution, is a fine example of modern Russian book production, and is issued with the laudable object of raising funds for the relief of Russian artists who were living in France when war broke out, and being unable to get back to Russia were left in straitened circumstances. The publication owes its existence entirely to the initiative of Mlle Kruglikova, an

etcher whose work is held in high esteem in Russia, but who for some years prior to the war had resided in Paris. Latterly this artist has devoted herself in the main to the production of monotypes in colour, a method of work which in her hands has resulted in some very felicitous effects. Only a few weeks before the great conflict began she executed a whole series of prints by this process, chiefly impressions of everyday life in Paris, of particular interest being those recording glimpses of the haunts of the artist fraternity and the gay street life of La Ville Lumière on the occasion of the July fetes. It is this series of monotypes which in the form of colour reproductions forms the *pièce de résistance* of the volume by the sale of which Mlle Kruglikova is anxious to befriend her distressed compatriots, and as a literary accompaniment she has secured the co-operation of a number of leading Russian writers, who here in



SILHOUETTE BY ELISAVETA KRUGLIKOVA.
FROM 'PARIS ON THE EVE OF THE WAR'



VIEWS OF MOSCOW SILHOUETTES BY ELISAVETA KRUGLIKOVA

divers modes, but all in complete unison, sing the praises of Paris and testify to her charms, her art, and her renown as a centre of enlightenment and culture. The literary contributors are K. D. Balmont, Alexandre Benois, M. Voloshine, V. Ivanoff, V. Y. Kurbatoff, A. M. Remisoff, N. K. Kerich, Fedor Sologub, Count A. N. Tolstoi, G. Chulkoff, and A. Chebatorevskaya. The book is, moreover, rich in decorative ornament, the whole of which, including binding, end papers, etc., is the work of Mlle. Kruglikova, a special feature being a large number of silhouettes, representing her first essays in this direction. In the form of initials, head and tail pieces, portraits or simple text illustrations, these deftly cut silhouettes are dispersed at intervals throughout the volume, scarcely a page being without one, and especially attractive are those which have for their subject characteristic Parisian street types and scenes from the National fete, which are at once very expressive and decorative. Both in its contents and the mode of presentation the volume does credit to Mlle. Kruglikova and Russian book production. In addition to the silhouettes which figure in this book Mlle. Kruglikova has executed a series of Moscow subjects, two of which are here reproduced

What Pictures to see in America By LORINDA MUNSON BRYANT (London John Lane) 10s 6d net.—It is common knowledge that during recent years a large number of masterpieces of pictorial art have been transferred from Europe to America, chiefly owing to the readiness of wealthy American collectors to pay prodigious prices for really first rate examples. In England, which perhaps has been the principal source of supply, the migration of art treasures across the Atlantic has caused great concern, and it will be remembered that only a few months ago a report on the subject was made to Parliament by a com-

mission which had investigated the question. But though from the point of view of the English art lover the exodus of masterpieces is to be greatly deplored, there is some consolation in the fact that most of them find their way sooner or later to the public museums of the United States, where they can be enjoyed by multitudes of people, whereas if they had not changed hands they would probably have remained secluded and unknown to more than a privileged few. In America the numerous public collec-

tions have come into existence almost wholly through the munificence of wealthy citizens, and to this circumstance is mainly due the fact that it is now possible, as Mrs. Bryant points out, to find in these collections paintings that "form a consecutive history from Giotto through Fra Angelico, Botticelli, Raphael, Titian, Rubens, Rembrandt, and Velasquez to the modern masters of European and American art. It is, of course for Americans that this book is intended by the author, she takes them first to one gallery and then to another, beginning at the Museum of Fine Arts in Boston, where masterpieces by Velasquez, Rembrandt, and other great Old Masters may be seen in company with Turner, Corot, and other great moderns, and ending at the Crocker Art Gallery at Sacramento, in California, where are examples of Rembrandt, Hals, Rubens, Durer, Holbein, Tintoretto, Ribera, Luni, and del Sarto, as well as some by the men of Barbizon. Over 200 of the works referred to in the text—and these, it need hardly be said, represent only a selection from each of the numerous galleries visited—are reproduced in excellent half tone illustrations, so that the book is of interest to others than those for whom it is primarily intended.

THE LAY FIGURE ON ART IN DAILY LIFE

"I am in some anxiety," said the Art Critic, "about the future of art in this country. There seems to me much danger that it may be swept away by a wave of materialism, and that its importance may be forgotten under the stress of present-day conditions."

"Has it any importance?" asked the Plain Man. "All this talk about the importance of art rather irritates me. I cannot see that art is anything but a superfluity, a sort of embroidery of our existence, something that we can do perfectly well without, and, if it comes to that, something that nowadays certainly it would be a sheer extravagance to maintain."

"Oh, would it," cried the Young Artist. "That is where your beastly materialism leads you astray. Because you are too mentally deficient to appreciate either the significance or the value of art you would deny it to all those people who regard it as a necessity of intelligent and civilised life. Have you no ideals?"

"Do ideals pay?" demanded the Plain Man. "I have to make a living, and to do that I find I must use practical common sense, and must not give way to silly fancies. There is no money in art, and therefore it is unworthy of the attention of a business man."

"No money in art. Hark to him!" exclaimed the Man with the Red Tie. "Listen to the business man when he really lets himself go and divulges the true state of his mind!"

"Well, I am not ashamed of being a business man," declared the Plain Man, "and I am talking of things I know. I do not deny that large sums of money change hands over art deals, but I do say that this money is wasted on what is really an extravagance, and that it could be far more usefully employed."

"What you mean is that you would like to employ it in your business, and that you hanker after it to make more money out of it," rejoined the Young Artist, "but as art is my business, why should I not have some of this money to help me along? I can make quite as good a use of it as you can."

"No, you can not," objected the Plain Man, "because your business, as you call it, is to supply a non-existent want. The people for whom you cater are the useless spendthrifts who waste their substance on a luxury and hamper the real material progress of their country. Art is not a

thing that anyone actually wants—it does not satisfy a pressing need."

"Stop a bit!" broke in the Critic. "That is where I join issue with you. Art is a necessity of civilised life and is as essential to promote mental development as food is to ensure bodily growth. If you withhold art the mind of the people atrophies and the intelligence of the nation decays."

"And if the intelligence of a nation decays its power to deal profitably with any form of commercial enterprise disappears," commented the Man with the Red Tie.

"Precisely. The nation which aspires to be commercially successful must have highly developed and organised intelligence," agreed the Critic, "and art is one of the most important of educative factors as well as a commercial asset of infinite value. The nation which makes art a prominent fact in its daily life is without doubt laying the best possible foundation for commercial prosperity."

"How is it possible to make art a prominent fact in daily life?" scoffed the Plain Man. "We cannot all buy pictures or stick statues about our rooms. I have plenty of other ways of using my money."

"I do not expect you to buy pictures," sighed the Young Artist, "but at any rate you need not interfere with other people who do want to buy them."

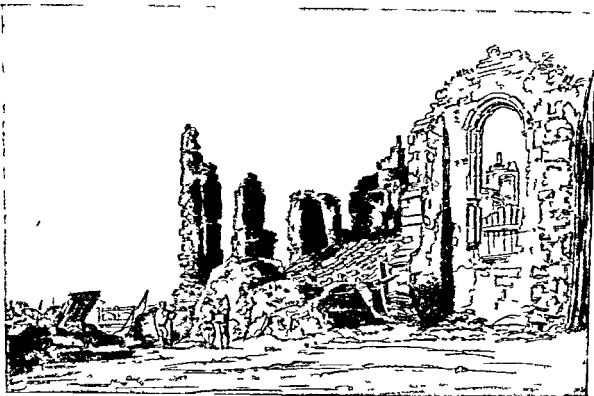
"That is not quite the point," said the Critic. "Buying pictures or statues is not the only way of encouraging art production, it is not even the most efficient way. The best encouragement would be in a frank recognition of the fact that nearly all articles in everyday use can be and should be of genuinely artistic quality. Art should enter into our lives in every possible direction and to have anything about us that is not artistically sound should be regarded as an offence against propriety. We ought to feel as ashamed of committing an error of taste as we should be of a lapse from strict morality."

"And pray what do you expect us to spend on all these artistic accessories to existence?" sneered the Plain Man.

"Nothing more than you are spending already on things that are not artistic," returned the Critic. "Indeed, as it is truer economy to buy a good thing than a bad one, it is from the disregard of art that real extravagance comes. You, my business friend, are the spendthrift, not the art lover."

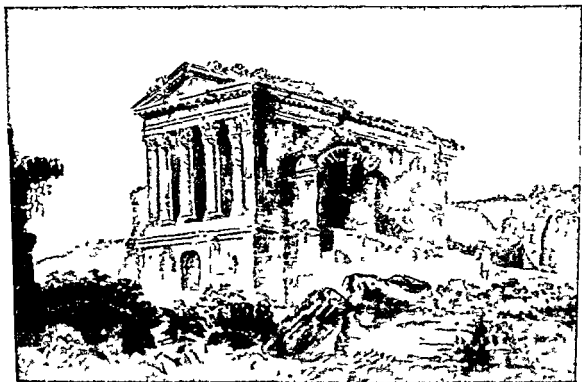
THE LAY FIGURE





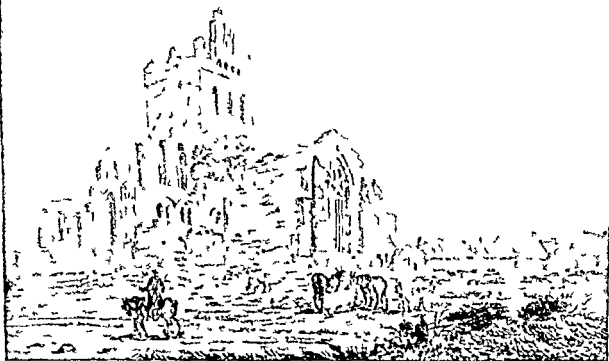
"THE SAVOY RUINS"

PEN AND WASH DRAWING BY THOMAS GIRTIN



"THE TEMPLE OF CLITUMNUS" (AFTER PIRANESI)

BY THOMAS GIRTIN



* JEDBURGH ABBEY

PEN AND WASH DRAWING BY THOMAS GIRTIN

water side fragment of the old Palace of John of Gaunt was sketched on the spot by Girtin and another drawing was afterwards realised from it in an exquisite water-colour with the addition of a dog in the foreground. Turner making use of Girtin's drawing for his own picture only omitted the dog. The method used in Girtin's sketch is simple enough: on the smooth paper the outline and structure are timidly but sensitively drawn with the pen and the wash of grey, more or less graduated, is used for the shadow. This was Rembrandt's procedure and Girtin doubtless adopted it from studying this master's drawings of which Dr. Monro had several. Indeed Girtin's work for the greater part was based upon the principles of landscape painting pursued by Rembrandt, whose great power of abstraction enabled him to select from his subject the essential qualities that were required for its pictorial expression.

The *Dumbarton Rock* and *Jedburgh Abbey* are treated in a similar way, but the wash is used with the utmost delicacy of gradation and the outline not so visible. How well too in the latter drawing

do the figures of the horseman and the donkeys bind the composition together. This drawing was engraved in the *Copperplate Magazine* in 1797 and though the engraving is inscribed *After James Moore* the drawing was made by Girtin in 1792. Moore, who gets credit for being the author of the printing, was an amateur who is said to have taken Girtin and his master Edward Dayes to Scotland on a sketching tour during which Girtin and Moore may have sketched the same subject, hence the confusion of authorship.

The *Old Mill at Sturstead* is a monochrome drawing in sepia which is most impressive in its feeling of repose and the sentiment of it reminds one somewhat of the grandeur of Rembrandt's *Mill*, a painting that profoundly impressed not only Girtin but also some of his contemporaries. For Turner must have had it in his mind when he conceived his *Windmill and Lock*. Constable too praises *The Mill* in the lectures which he delivered at Hampstead and at the Royal Institution. Crome also must have liked it for he copied it more than once.

Tynemouth Priory is rather an elaborate drawing done in the studio. It is very firm yet delicate in touch, and full of the artist's cleverness in suggesting the weathered look of stone with only two tints, owing to this the drawing is practically a monochrome of bluish greys and browns. But a good many people will prefer the little sketch called *Tynemouth*, a magnificent and powerful rendering of the coming storm which will soon envelop the distant cliff and curving beach with the tiny specks of human figures upon it. Here, in so small a drawing, is a vastness which is perfectly rendered by simple washes of grey and brown. This drawing alone would rank Girtin as one of the truest and greatest of landscape impressionists. The sketch of some unknown locality (perhaps Porlock) is shown as a similar work of this kind. In this the artist was impressed with the extensive bird's-eye view over hill and cultivated flat land bordering on the sea, and has achieved it completely with great power and simplicity.

Mr Girtin possesses a drawing which is unique! This is the *Helmsley Castle*, and is the only snow piece by the artist known to exist. The drawing is simple enough in colour, with the greyish blue

of the snow as opposed to the warmer tones of the building, and the figure of the sportsman in it, stalking his quarry, reminds one of Morland's art. *Carnarvon Castle*, one of Girtin's matured works, is a glorious drawing, representing architecture of ruined masonry and piled up masses of clouds. It is a work that must have influenced Turner and pleased Girtin's contemporaries, for in fact it was formerly owned by one of them, the landscape artist Henry Edridge, and W. B. Cooke engraved it in 1871.

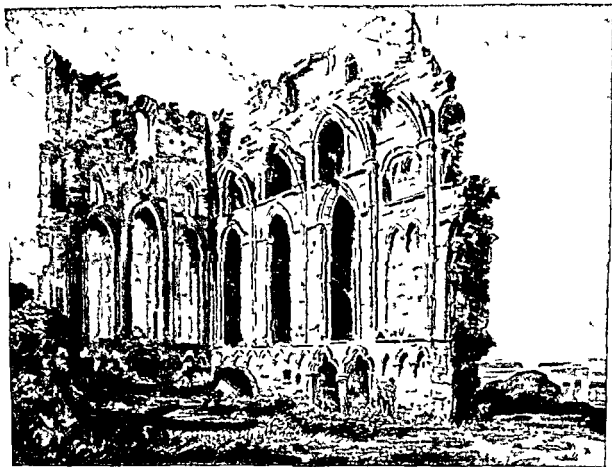
A drawing that was expressly executed for the engraver is the *Vieux Pont de la Tournelle*, and *Notre Dame*. This was done by Girtin as a working direction for F. C. Lewis, who engraved it in aquatint for the Seine series made by the artist in 1802 when in Paris, where he had gone for his health. The drawing is in Indian ink, and although it is one of the last he ever produced, the pen lines of it, though tremulous, are nevertheless expressive.

One of the most consummate drawings in Mr Girtin's collection is the *Valley of the Ayr*, here reproduced in colour. It is delightful to let one's eye travel up this vale with its sunlit flats,



"OLD MILL AT STANSTEAD"

SEPIA DRAWING BY THOMAS GIRTIN



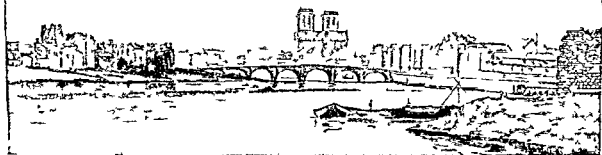
"TYNEMOUTH PRIORY

WASH DRAWING IN TWO TINTS BY THOMAS GIRTIN

ruined abbey, and shadowed hills, to the luminous sky beyond. This drawing well exemplifies Girtin's qualities of simplicity and largeness of design. The rough liney texture of the cartridge paper helps to give atmospheric quality to the drawing, and the whole is a perfectly poetical rendering of a vivid impression.

The Old Wooden Bridge (also reproduced in colour) is one of the finest examples of those "golden drawings" which are said to have pleased Turner so much. The actual scene is unknown, but it is possibly some Yorkshire village. Signed and dated 1807, the last year of his life, it well shows to what a height his power and genius had carried him. This is a water colour of which it can be said that like so many of Turner's drawings, it is a puzzle to know how it was done. Seemingly it is made up of only two colours, a warm brown and indigo. But what a magnificent result! A golden vision, indeed. Turner quite early in his career began to experiment with the medium of water colour, and found out that certain effects were quite beyond the reach of straight

forward manipulation, but with perseverance and ingenuity he soon devised effects by the employment of which he gained results which have never been surpassed. Girtin on the other hand, retained all his life the old traditions and method of water colour drawing, namely that of laying freshly and at once upon the paper one clean broad wash, and never retouching it. Ruskin in his lectures on 'The Art of England' especially praises Girtin for his skill in this respect. Turner on the other hand prepared textures by various mechanical means such as sponging and taking out colour by friction. Girtin used the old tradition more finely and consistently than any artist before him. Moreover in such a glorious work as *The Old Wooden Bridge* he succeeds in suggesting local colour which even Rembrandt and Claude never attempted to introduce into their drawings, owing to the loss of luminosity and unity which they incurred if they introduced colour at all. They therefore avoided those difficulties by working only in monochrome. Girtin's best work in comparison with their drawings can quite hold its



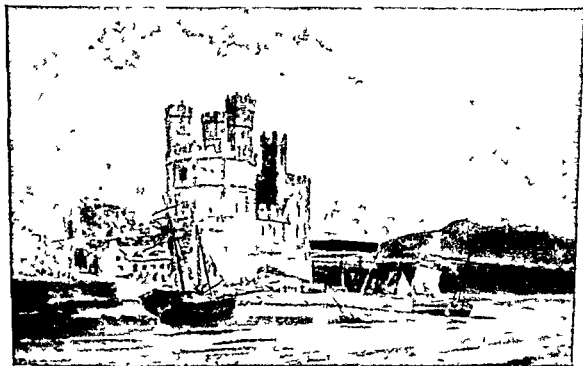
"PONT DE LA TOURNELLE AND NOTRE DAME

INDIAN INK DRAWING BY THOMAS GIRTIN

own because he gets as they do luminosity and strength by using only two or three subdued colours to represent the many tones and tints he saw in nature and which were just those required for pictorial expression, everything else he omitted that did not suit his purpose

A careful study of the collection from which these illustrations are chosen clearly shows that the chief characteristics of Girtin's art are poetry, breadth and simplicity. He, like Rembrandt, rejected from his subject everything that was petty

or superfluous. He tried to grasp the larger truths of nature and succeeded. Girtin was at once a poet of sunshine and shadow, choosing by preference those effects of light which were soft and diffused, and which divided the subject into broad masses of colour and tone. Always careless for the most part as to choice of subject, he accepted it as it came and as a thing whose nature and beauty were to be revealed. But he never treated and altered it as Turner did. Girtin invariably surrendered himself to his subject, and



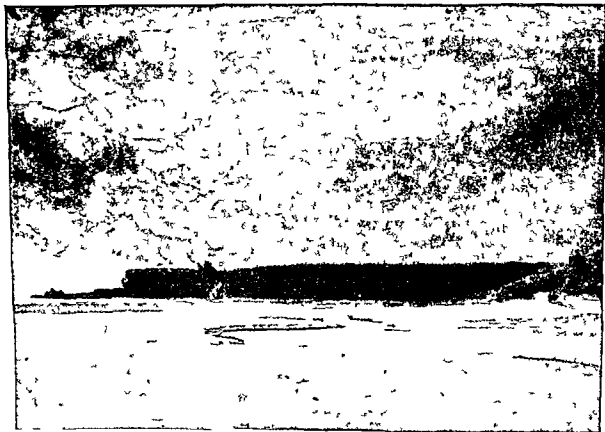
"CARNARVON CASTLE"

BY THOMAS GIRTIN



PORLOCK

BY THOMAS GIRTIN



TYNEVOUTH

WASH DRAWING BY THOMAS GIRTIN



HELMSELEY CASTLE

BY THOMAS GIRTIN

his ideas were expressive but not creative. Yet at the same time his imagination was keenly alive to fine impressions. *The Valley of the Aire* and the *Tynemouth* are only two of many examples of this, and also of his pure landscape work in which he seized the effects of light and shadow so well. It was the same thing when he noted the most impressive and interesting view of a ruin or even a simple street. Fine as he invariably was with architectural subjects, and sympathetically as he treated the bridges, cathedrals, and abbeys of England, he was perhaps at his best when he realised his impressions of natural landscape and recorded the grand effects of light and shade upon rocky hills, undulating moorlands and the sea coasts of England and Scotland, with a breadth, simplicity and yet a regard for truth which had never been equalled before, and have rarely been surpassed in its way since except by Turner whose art, of course had far greater range. Girtin's art was more spontaneous, and at the same time less intellectual and less creative than that of his great rival, but it was more certain with its own

limits and in a way more perfect because it was composed of fewer elements.

It seems a pity that Girtin spent so much time on his panorama of London a work which was not successful financially and that he did not devote himself more to oil painting of which there is only one recorded example by him—the *Bolton Bridge* shown at the Academy in 1801, where it was much admired at the time. Some of his drawings, one cannot help thinking would have been still more successful if carried out in oil. *The Old Wooden Bridge* which in size is almost too large for a water colour and the *Bridgenorth*, now in the British Museum are both examples in point.

It is useless now to speculate what he might have accomplished had he lived longer. The marvel is, how in his short life he acquired the power of becoming a master so soon, and how he accomplished such a great quantity of work of the quality of which is so excellent. His career was like that of Shelley, or Keats, and surely the name and reputation of Thomas Girtin will live for ever in the annals of landscape painting.

The Line Drawings of W Heath Robinson



GROTESQUES FOR AN ILLUSTRATED EDITION OF RABELAIS (DE LA MORE PRESS) BY W. HEATH ROBINSON
(By courtesy of Messrs. A. & C. Morgan Ltd.)

THE LINE DRAWINGS OF W. HEATH ROBINSON BY A. E. JOHNSON

MR. HEATH ROBINSON has an artistic personality which excites considerable interest. The singular quality of his imagination and the wholly individual methods of expression which he employs alike provoke curiosity. As an illustrator he may please, disappoint, or even annoy, but whatever

Mr. Heath Robinson is never happy unless he is exploring some new vein of whimsical fancy, and one may observe the same tendency in his technique. He is a great experimentalist, and though he has certain very definite idiosyncrasies of style which everywhere proclaim his work, he has escaped that slavery to a formula which is one of the chief temptations that beset the busy illustrator.

The artist has now been long before the public, and his work during a period of some seventeen years has comprised numerous and very diverse subjects. It is interesting to note, in his treatment of these, the facile play of his unique imagination and the successive steps through which his technical accomplishment has passed. On the whole the imaginative quality of his work has remained constant, maintaining with insistence



GROTESQUE FOR RABELAIS BY W. HEATH ROBINSON
(DE LA MORE PRESS)

the result he engages the attention. He has the peculiar courage of shyness, that rare audacity which can set down, with the utmost seriousness of purpose, those fleeting whims which more solemn and sophisticated folk might feel abashed to own to. The elusive nature of the thing thus embodied invites a pursuit which may intrigue or tantalise, but is seldom refused. One may say of Heath Robinson's fancy, as Alice remarked of "Jabberwocky," that "somehow it seems to fill my head with ideas—but I don't exactly know what they are." By just so much as this constitutes to the artist's legion of admirers, the chief imaginative charm of his work, one supposes that to others it must prove an exasperation.



GROTESQUE FOR RABELAIS BY W. HEATH ROBINSON
(DE LA MORE PRESS)

its individual note. But the technique while preserving a continuity of development, has been subjected at various points to some notable modifications.

Practically all of Mr. Heath Robinson's black and white work is done in line and even when he



ILLUSTRATION TO "ELFIN MOUNT" (HANS ANDERSEN) BY W HEATH ROBINSON
(By courtesy of Messrs. Constable & Co. Ltd.)

draws for half tone reproduction (as in the case of his well known comic grotesques) his use of the brush is quite subsidiary, the drawings being essentially the work of the pen, with wash added. In this predilection for line there is a sentimental propriety, for the artist's grandfather was a well known engraver of Bewick's time, and his father practised the same craft. An hereditary instinct perhaps accounts for those diligent experiments in the manipulation of the pen which Mr Heath Robinson's drawings continuously reveal.

But it should be borne in mind that all the artist's work has been done expressly for reproduction. It is a constant principle with him to reckon most carefully with the special requirements of the method of reproduction to be employed, turning them to advantage rather than allowing himself to be hampered by them. That happy result, it is his ultimate conclusion, can only be obtained by surrendering to the conditions imposed by process reproduction, not by endeavouring to triumph over them, which is impossible. To quote the artist himself, he has always regarded line work for process reproduction as subject to the same discipline which is imposed upon the etcher and the engraver by the exigencies of the medium in which each works, and even upon such craftsmen as (for example) the iron worker. The latter uses only such designs as can be fittingly wrought

in iron, and by obeying the limitations of the material discovers artistic possibilities in iron which no other material possesses. The artist condemned to the process block, of which the manipulation is purely mechanical, naturally has to contend with the most arbitrary and rigid of all methods of reproduction, and it specially behoves him therefore to be craftsman as well as artist, to accept his limitations, and through submission to conquer.

Certainly much of Mr Heath Robinson's success as a book and magazine illustrator arises out of the careful thought which he has given to the question of reproduction, and the skill and ingenuity by which he frequently copes with what prove hampering, if not destructive, limitations to those less patient.

The early work of Mr Heath Robinson exhibits his experimental tendencies very amply. No drawings are perhaps more typical of the methods which he still pursues, though now, of course, with much more finish and accomplishment, than his illustrations to the poems of Edgar Allan Poe. Previously he had made his *debut* as an illustrator with "The Giant Crab," a book of Indian tales

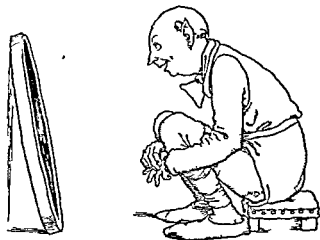


ILLUSTRATION TO HANS ANDERSEN (CONSTABLE)
BY W. HEATH ROBINSON



ILLUSTRATION TO A MIDSUMMER NIGHT'S
DREAM ACT I SCENE I (CONSTABLE)
BY W. HEATH ROBINSON



STARVELING

ILLUSTRATION TO A MIDSUMMER
NIGHT'S DREAM (CONSTABLE)
BY W. HEATH ROBINSON

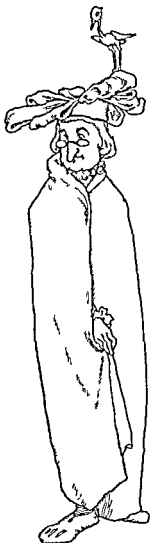
published by Mr Nutt, and had collaborated with his brothers T H Robinson and Charles Robinson in a series of drawings for Hans Andersen's tales, published by Mr Dent

Following upon the Hans Andersen volume (in which his contributions formed the last part) Mr Heath Robinson prepared an extensive and somewhat elaborate series of illustrations to "The Arabian Nights for Messrs Constable. Then came the drawings for Poe issued by Messrs. Bell, which perhaps mark his real starting point. At all events he developed in these a style which, though still experimental and far from matured, expressed more definitely the individuality which previous efforts had tentatively suggested.

Poe's mystic vision and the vague but vast imagery which he employs made a strong appeal



A STUDY BY W. HEATH ROBINSON



DECORATION FOR HANS ANDERSEN
(CONSTABLE) BY W. HEATH ROBINSON

to the artist's temperament. He found himself at work upon a subject with which he felt in sympathy—a subject so congenial to his own imaginative instincts as to relieve his mind of that concern with the author's literary motive and idea which to illustrators of Mr Heath Robinson's type is always something of a bane.

It was natural, perhaps, that with this liberty he should vent considerable energy upon the technical details of his task, and it is for this reason that the Poe drawings provide a clue to the native peculiarities of Mr Heath Robinson's technique.

Briefly, the most outstanding feature of these drawings is the artist's frequent endeavour to produce a variety of tones in his pen and ink medium. He is often merely concerned with the arrangement of masses, including that solid black of which he still greatly favours the use, and of line work, as ordinarily understood, there is comparatively little. The pen is sometimes used rather as a general utility tool of all work than the delicate instrument of pure line.

The Poe volume was succeeded by a series of illustrations for "Don Quixote," issued by Mr Dent, which exhibit a notable development of the artist's method. The Poe drawings were more

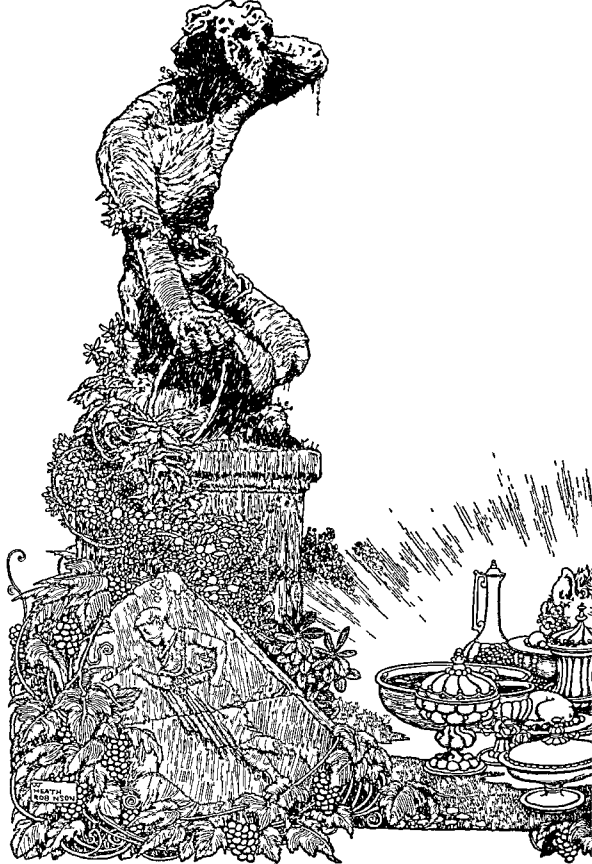




ILLUSTRATION TO THE FAIRY TALE A HATFUL
OF SOLDIERS BY W HEATH ROBINSON
(By courtesy of Messrs Geo. Newman)



(By courtesy of Messrs Hodder and Stoughton)

STARK AS YOUR SONS SHALL BE —
ILLUSTRATION TO A SONG OF THE
ENGLISH BY W HEATH ROBINSON

The Line Drawings of W. Heath Robinson

More recently the artist has returned to that illustration of fairy tales and the like, with which he began his public appearance and to which his fanciful mind is so well suited. "Bill the Minder" (Constable) furnished a unique opportunity for his special talent in this direction, for the sequence of tales comprised under that title was written by himself. There are several instances of an author who has illustrated (not always with the happiest results) his own writings, but the converse case of an artist who has turned author in order to provide material for himself as illustrator is rarer. On the present occasion the experiment was exceedingly fortunate, for "Bill the Minder" is a book which one may fairly claim could have been written by no one but Heath Robinson. As a result the drawings, treated in the simplest manner, often practically mere outline, belong to the stories with an intimacy which rarely exists between text and illustrations.

Other volumes recently illustrated for Messrs Constable include Hans Andersen's Fairy Tales

and 'The Water Babies,' and in all one notes with interest a recrudescence (in polished and highly accomplished form) of the ideas and methods which were embodied in such early work as "The Arabian Nights," the poems of Poe, etc. A most engaging comparison, indeed, can be made between the Hans Andersen volume to which the artist contributed some of his first published drawings, and that only recently issued by Messrs. Constable. The advance in dexterity and accomplishment is naturally considerable, but the personality behind the work in either case is visibly the same.

Intervening amidst these fairy tale illustrations is the elaborate series of drawings for "A Midsummer Night's Dream," which represent, perhaps, Mr Heath Robinson's high water mark of achievement at the present moment. This was scarcely an interlude, for though the play seemed to call for more "important" drawings (as the dealers would say), its nature was in keeping with the vein

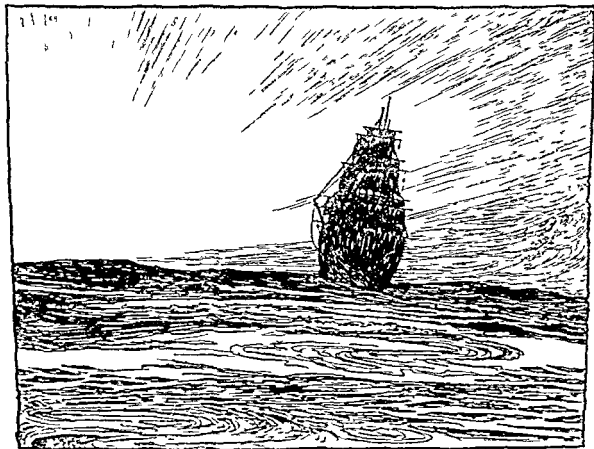


ILLUSTRATION TO "A SONG OF THE ENGLISH" (HORDER AND STOUGHTON)

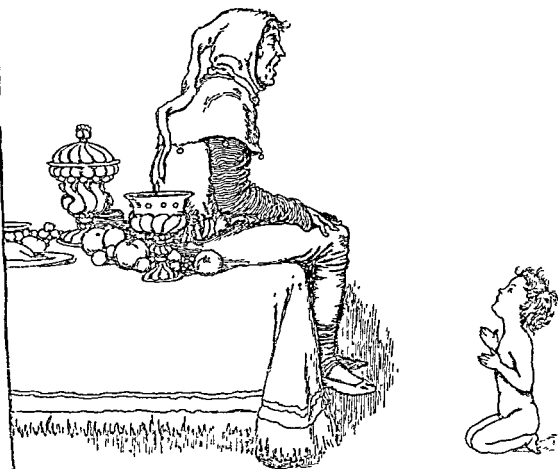
BY W. HEATH ROBINSON



THE NIGHTINGALE

THE NIGHTINGALE." ILLUSTRATION
TO HANS ANDERSEN (CONSTABLE)
BY W. HEATH ROBINSON

W. HEATH
ROBINSON



SKETCH FOR A PANEL
BY W. HEATH ROBINSON

The Line Drawings of W Heath Robinson

of fancy which the illustration of fairy tales had stimulated

Some of these drawings for "A Midsummer Night's Dream" are here reproduced. They display very clearly the individualities of Mr Heath Robinson's style, the blend of fact and fancy, of realism and convention, which are characteristic alike of his invention and his method. They also exhibit, in common with the drawings selected from other sources, that instinct for decorative arrangement and harmonious balance in design which is one of his chief preoccupations.

At the present moment much excellent work from Mr Heath Robinson's pen is to be seen in the pages of the "Strand Magazine," many of the stories for children which are a recognised feature of that periodical having been entrusted to his care of late. One such illustration is the large double-page drawing given here, which is an interesting epitome of the many inventions that the artist has sought out. One finds here

assembled and "consolidated," if the phraseology of the hour may be employed, the results of all those tentative explorations and experimental essays which make the earlier phases of his work so interesting, in spite of relative immaturity.

One might suppose, from that capacity for painstaking application which must be evident to the most casual observer of his work, that Mr Heath Robinson, having found a comfortable groove, would be content to settle in it. That seems hardly likely, however, for the history of his development so far has been one of continual experiment, and even when he has felt most satisfied with his work he has never fallen into the deadly trap of complacency. It is understood that the artist is now engaged upon a new series of illustrations, which will doubtless be seen in the near future. They will be awaited with no little curiosity, and it will be matter for surprise if they do not show the artist still feeling after something new.

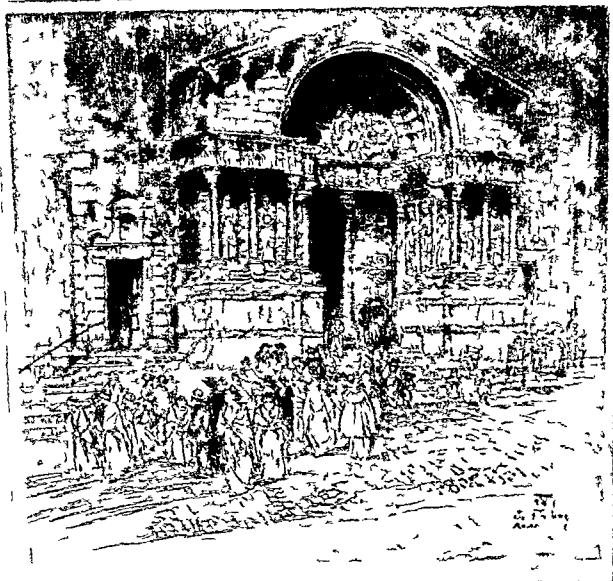


ILLUSTRATION TO 'A SOY OF THE ENGLISH' (HODDER AND STOUGHTON)

BY W. HEATH ROBINSON



HALF TITLE TO -A MIDSUMMER NIGHT'S
DREAM- (CONSTABLE) BY W. HEATH ROBINSON



ST TROPHIS E ARLES

BY VAUGHAN TROWBRIDGE

THE ETCHINGS OF VAUGHAN TROWBRIDGE BY E. A. TAYLOR

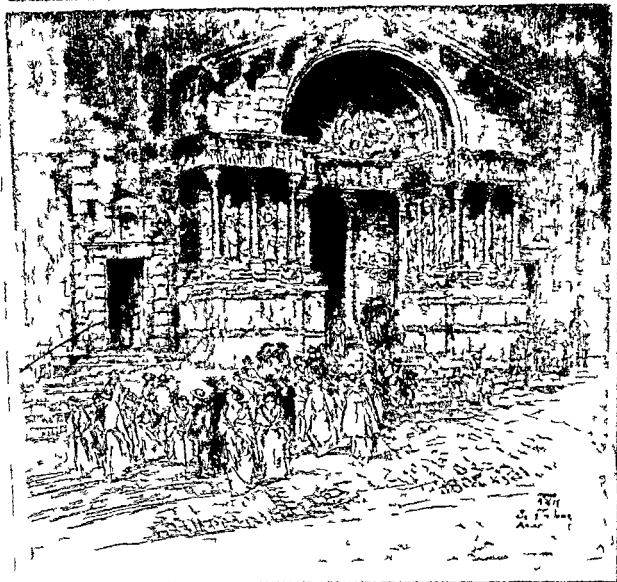
AMONG the many who have visited Paris there must be few who have not at one time or another climbed the steep of Montmartre to the old Moulin de la Galette where a magic view over the wondrous city has greeted their eyes. Yet apart from this fascinating view there is little in outward appearance to indicate that one is in the centre of a romantic world of art and artists—artists who amuse Paris and artists who portray the subtle tragedies of her vacuous life. All around their studios lurk hidden in unpretentious looking

buildings and old world gardens. Not far away in the rue Caulincourt, the inimitable Steinlen weaves his visionary thoughts of the gay and sad Paulbot captures the humours of the little street arab and A. Rouville his fantastic merriments and near by that generous master of wood block cutting and printing Henri Rivière, may be found while close at hand are the haunts of the supreme Degas. Up the slopes of rue Lepic, Whistler's jesting laughter may be recalled with his visits to his etcher friend Eugène Delâtre and his printing presses.

It is in the rue Lepic, close to the old mill that Vaughan Trowbridge is to be found busy with his etching in line and colour. Trowbridge is an



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Etchings by Vaughan Trowbridge

American born in New York, but one might almost call him a Parisian, as he left his New York home and a business life in 1897 to study art in Paris as a pupil of Jean Paul Laurens and Benjamin Constant, and Paris is now his home, though exhibitions of his work are now and again seen in his native land. Chiefly known by his line and colour etchings he is nevertheless an able painter, exhibiting from time to time in the Salons. Etching, however, he has made his principal medium of expression, and the fascinating characteristic about him is that he is an artist. One meets in one's walk through life so many who employ the mediums of the artist's craft as a means of livelihood, men who have industriously gained a complete mastery of their materials, yet lack that quality and character which alone can give to their achievements an enduring value. Drawing and Painting have been so systematised that almost anyone can be trained to produce work that will pass a prescribed standard and even excel a little amidst an exhibition's mass of mediocrity. Fashion in technique and modes of manipulating pencil and brush may and do change periodically meeting with applause whether the work be good or bad, but Art throughout the ages will always be Art and can never be bad, no matter in what guise it does appear. Everyone of course has his personal likes and preferences, but one need not rush to close the door on those whose work does not fall within the category.

To some etchers Trowbridge's work may not appeal, though amongst the genuine, who have followed his output, I have found none who have not recognised his sincerity and the artist behind the work. And if amongst his many plates there is found anything with which one might quibble on technical or other grounds, the artist will be the first to forestall criticism by pointing it out himself. His method of work is simple, and though he has attained a unique success with his colour etchings, all his plates have in the first place been produced without any thought of painting in colour. His first and only desire is to obtain a good black and white print, which in line is not only more rare but more difficult. He is an emphatic worker from nature, taking always his varied plates with him into the open and he seldom, if ever, works from pencil sketches.

When satisfied with his line print, Mr. Trowbridge's method of procedure in colour is to apply a thoughtful scheme of crude general colour masses to the plate, which he then passes through the press, after which the plate is cleaned to a

certain extent and prepared for a neutral hue, a second printing is then made and, thirdly, the plate is washed in preparation for the darker masses, whereupon the final printing takes place. It will at once be seen that there is nothing machine-like or apt to be utilised commercially in his method, as each completed print may be entirely unlike another in colour result. His method is one that leaves him free, by always having his original line plate as a key, to use his ingenuity to vary the colour effects, as to the colour itself only oil pigments are used and no retouching of any kind, the artist relying entirely upon his care in printing to gain the desired results. The prints he has thus produced have had an uncommon success, as is shown by the eagerness with which they were claimed by various collectors from a special exhibition of them some few years ago in the Blackner Gallery, New York, and also the interest they excited when shown in Messrs. Tooth's galleries in Paris.

It is, however, in his pure line black and white prints that I think one will find the greater personality of the artist expressed. When I visited him in Paris on his return from America, shortly after the closing of his exhibition, I was fortunate in seeing a rare collection of what he might call his neglected plates and prints made in Venice or in Paris and its surrounding villages and provinces. Amidst the whirring noise of watchful aeroplanes hovering over the sunlit city his quaint old studio was a rare haven of peace in which to spend a few fugitive hours away from the turmoil of war and sadness. There one could turn over tiny little prints of places devastated by great guns and be glad that they had not found out other haunts of artist and country lover. There was one of that delightful ancient church *St Trophime, Arles*, evoking memories of the charming old town and that eccentric artist, Vincent van Gogh, other and varied memories would be aroused by prints such as the peacefully designed *Cour d Albane, Rouen*, *The Ancient Chapel of the Chartrouse, Arignon*, the *Storm, Champagne sur Seine*, reminding one of gorgeous July storms that sweep over the city and country, the *Central Doorway, St Mark's, Venice*, with its recollections of numerous other artists who have found an alluring attraction for their etching needle in the same subject, and then, lastly, his colour print *Bassin du Dragon, Vervins*, which in its play of sunlight and shadow brought forcibly to mind the sad associations of military glory and the human wreckage of war with which the place is now haunted.

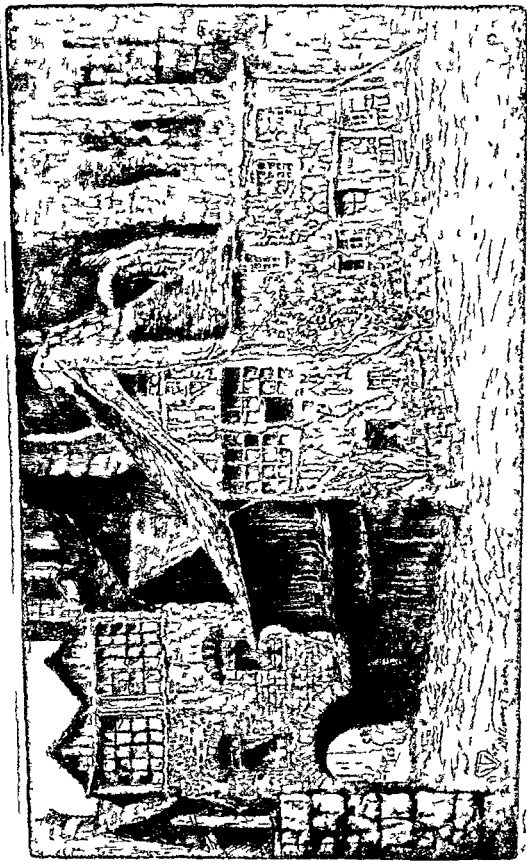




"CENTRAL DOOR OF ST. MARK'S,
VENICE." BY VAUGHAN TROWBRIDGE

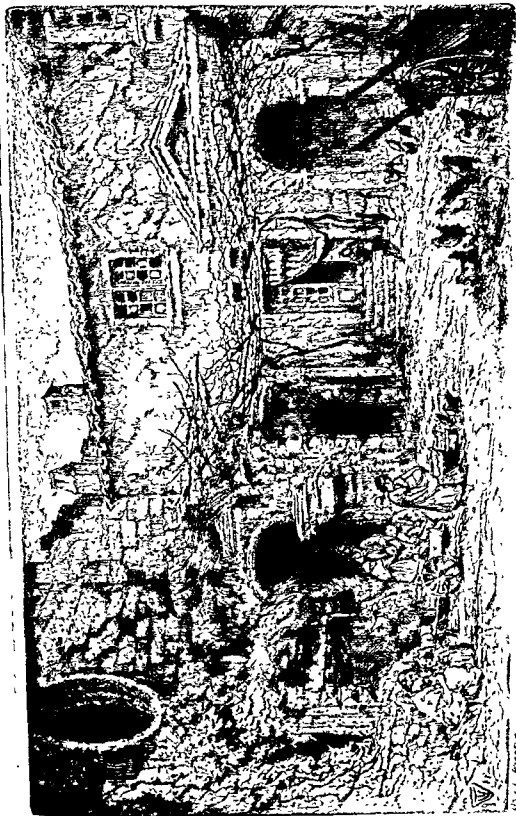


THE ANCIENT CHAIPI OF THE CHARTREUSE
AVIGNON BY VAUGHAN IROWBRIDGE



11 Cour d'Albane Rouen

COUR D'ALBANE ROUEN
BY VAUGHAN TROWBRIDGE



March 25, 1882

"THE ANCIENT CHAPEL OF THE CHARTREUSE,
AVIGNON." BY VAUGHAN TROWBRIDGE

STUDIO-TALK

(From Our Own Correspondents)

LONDON—We regret to record the death of three artists whose work has, we are sure, given pleasure to many of our readers. Mr Niels M Lund, who died suddenly early in March was of Danish extraction and was born in 1863. Trained at the Royal Academy Schools he showed at first a predilection for painting classical subjects but later devoted himself to landscape, and especially Scottish landscape in which he gained considerable renown. He was a constant exhibitor at the Royal Academy shows and the Salon in Paris, and as long ago as 1894 one of his paintings was acquired for the Luxembourg. In later years Mr Lund took up etching and became an Associate of the Painter Etchers Society at whose exhibitions some fine plates have vouched for his excellent accomplishment in this field. He took temporary charge of the etching class at the Central School of Arts and Crafts when Mr Luke Taylor received a commission in the Army last year.

Mr Douglas Almond whose early work as an illustrator will always be remembered with pleasure, was some few years younger than Mr Lund and his untimely death, traceable to a cold caught last year when he was serving as a special constable, is a severe loss to the Langham Sketching Club of which he was a leading spirit, and his work will be missed too, from the walls of the Royal Institute to which he was elected in 1897. Our readers will recall his illustrations to an interesting article on 'Brittany in War Time,' written by his wife and published in our issue of September 1915. The drawings then reproduced were the last examples of his work to be published. He had gone to Brittany

to recuperate, but his condition became gradually worse, until in February it was deemed advisable that he should return to London. He died in Charing Cross Hospital on March 10, a fortnight after returning from France.

Miss Amelia Bowerley, well known as a black and white illustrator and an etcher, also died in the first days of March. Her forte was the drawing of children, in which she displayed much sympathy and insight. She was of foreign extraction—she changed her name from Bauerle to Bowerley some three or four years ago—but her family had been settled in this country for many years. The deceased lady was an Associate of the Royal Society of Painter Etchers.

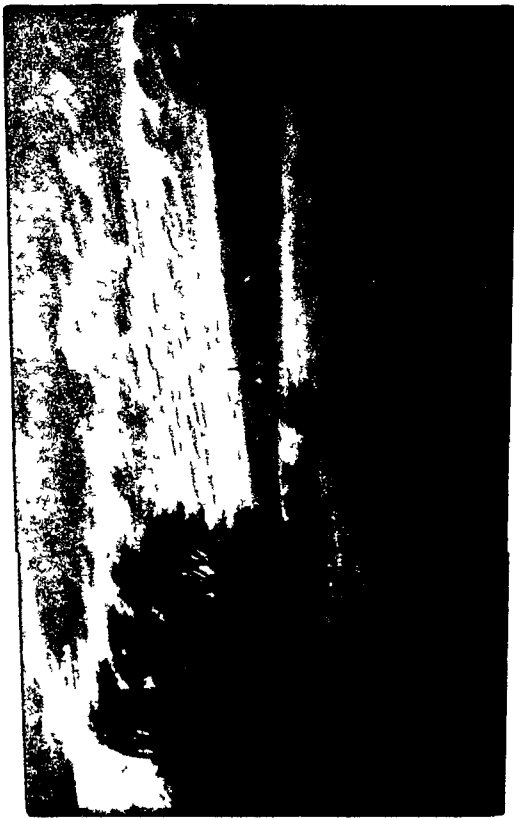
The Board of Trade announced last month their intention to organise a British Industries Fair in London next spring on the same lines as the Fair recently held at the Victoria and Albert Museum, and last year at the Agricultural Hall.



PAINTED WOODEN TOYS DESIGNED AND EXECUTED BY CHLOE PRESTON

STORM CHAMPAGNE SUR SEINE
BY VAUGHAN TROWBRIDGE

W. D. & J. D. Trowbridge



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PAINTED WOODEN TOYS DESIGNED AND EXECUTED BY CHLOE PRESTON



WAR MEMORIAL MEDAL DESIGNED AND MODELLED BY ALFRED DRURY, R.A.

whose judgment is better than their own, would find any occasion to regret such co operation. There cannot be any dearth of designers capable, like Miss Chloe Preston, whose toys we illustrate on page 247, of furnishing models that are at once attractive and amusing in appearance and easy to duplicate without the use of elaborate appliances

Islington. From the commercial point of view these events appear to have given great satisfaction, judging by the monetary value of the orders placed by traders with the various classes of producers whose goods were exhibited. From the point of view of industrial art, however, the recent display was not so satisfactory—less so, in fact, than the inaugural display at Islington. In two sections especially it was disappointing to find so little evidence of a general endeavour to improve the artistic quality of the goods offered—namely pottery and toys. In the former the exhibits, apart from those of firms like the Pilkington Tile and Pottery Company, the Ruskin Pottery, and one or two others, were of a more or less common place character, displaying decoration that savoured more of artifice than art. We should like to impress on pottery producers in this country, who, so far as technical processes are concerned, enjoy a high reputation, that there is a great virtue in dignified simplicity of design and decoration, especially in the case of utensils destined for every day domestic use. The toys, too, left much to be desired though considerable mechanical ingenuity was in evidence. This trade is of course one in which the Germans have for generations had an almost complete monopoly, and they have always shown themselves quick to exploit any new ideas that are brought forward—witness the astonishing growth of the Steiff productions which, originating in the casual efforts of a girl, eventually provided an occupation for thousands of work people in Wurttemberg. With such an example before them, it surely behoves our manufacturers to be on the alert and make the best of suggestions offered to them. It is a branch of industry in which the co-operation of artists ought to be of great value, and we do not think producers, if they are really keen on developing the industry and willing to be guided in matters of taste by those

We illustrate on this page the obverse and reverse of a war medal designed by the distinguished sculptor, Mr Alfred Drury, R.A., the size of the medal as issued being three and a quarter inches in diameter. Mr F Lessore's bust of the late Sir Charles Tupper, which we also illustrate, is one of numerous works executed by the artist on the occasion of his visit to Canada some time ago, when many of the prominent public men of Canada gave him sittings. With these illustrations we give a reproduction in colours of a delightful water-colour by Mr W Russell Flint from the last winter exhibition of the Royal Society of Painters in Water Colours, of which he became an Associate two or three years ago.



BUST OF THE LATE SIR CHARLES TUPPER
BY F LESSORE



The exhibition of the Royal Society of Painters in Water Colours this spring contains a very characteristic water colour of the *Gudecca*, Venice, by Mr Sargent, and in pure landscape a small picture very admirably combining decorative value with a realistic impression of storm swept fields by Mr Charles Sims, R.A. Mr S J Lamorna Birch comes to the front in this exhibition with his *Bickleigh Vale, Devonshire*, having rid his palette of that order of colour which speaks of the artist colourman before it makes any reference to nature, and in *Primrose Song* Mr Russell Flint expresses himself at the height of his powers, preserving to his subject the charm of the pastoral sentiment that evidently inspired it. *Penarth Head* by Mr D Murray Smith, with other pieces by the same artist, whom we are glad to see enrolled among the Associates of the Society, *Hullo* by Mr Arthur Rackham, and his *Arcadians*, *Autumn in Strathgairn* by Mr D Y Cameron, A.R.A., the original little illustration for a work by Voltaire by Mr J W North, A.R.A., *Signor Mill, Sussex*, by Mr Oliver Hall, R.E. *The Green Glade* by the President, Mr Alfred Parsons, R.A., do not exhaust the list of works to which we could wish to devote more space than the bare reference to them occupies

At the spring exhibition of the Royal Institute of Painters in Water Colours we noticed an interesting departure made by Mr Wynne Apperley in *Spanish Memories*. In this fanciful vein, recently adopted he shows greater originality than in water colours closely following the method and class of subject associated with the name of Mr Sargent. We were also agreeably refreshed by encountering in a rather dull section of the exhibition Mr A. J. Munnings's *Harriers in Ireland*. There were two or three other pictures by this artist not less full of animation and pictorial charm reminding us of the old hunting print come back to life in a new impressionist form. A *Landscape* by Mrs. Eleanor Hughes lingers in our memory, and for its skilful handling of a terrible theme Mr Charles Dixon's illustration of

the "Anzacs" landing at V Beach. As usual, the Society of Miniaturists exhibited with the R.I., but we are afraid it must be recorded that it is unsuccessful in supporting the best traditions of the miniaturist's art. The very spirit of the art at present seems killed by the overpowering influence of the photographic ideal.

The spring exhibition of the Royal Society of British Artists, now drawing to a close, stands unique among the long succession of exhibitions held by the Society since it was founded over ninety years ago, on account of the presence of a collection of works from a foreign society forming a distinct section of the exhibition. To the Society in question, the Associazione Italiana Acquaforisti e Incisori, who had expressed a wish to find a locale in London for a representative display of their work, the Council of the R.B.A. gracefully conceded the whole of the large central



ST NICHOLAS CHURCH FROM THE GREAT MARKET, NEWCASTLE UPON TYNE." A LANTERN FROM THE PAINTING BY T. M. RICHARDSON, SEN. (Lansing Art Gallery, Newcastle upon Tyne)

gallery the works of their own members being confined to the smaller rooms. In this Italian collection comprising more than two hundred prints contributed by some seventy artists etching is the medium most in evidence. In many of the prints the influence of Mr Brangwyn is discernible, while in a few one can see that the late Sir Alfred East's work has its admirers in Italy. On the whole the etchings leave the impression that the medium is one which has not yet become fully acclimatised there—that to many if not indeed most, of the artists who practise it it is a foreign language which they have learnt to speak grammatically but not idiomatically. It is otherwise however with the wood engravings which if fewer in number are undoubtedly the *clou* of this show. We noted especially (among other examples worth naming did space permit) some fine prints by Adolfo de Karolis, Ettore di Giorgio and G Barbieri. We hope in a later number to reproduce some of the work of these artists. In the galleries containing the exhibits of members of the R.B.A. there is little if anything that can be singled out as above the usual average either of the Society itself or of particular members. Work of an interesting character is contributed by Mr Littlejohns and Mr Leonard Richmond whose pastel paintings we referred to and illustrated in a recent

issue, and also by Mr Davis Richter, Mr T L Shoosmith, Mr A Carruthers Gould, and Mr Alfred Hartley among others, and there are some pictures by Mr Percy Lancaster which show that in him the Society has a recruit of much promise.

NEWCASTLE UPON TYNE—The Director of the Municipal Art Gallery and Museum recently brought together a remarkably interesting and valuable collection of pictures, prints, etc. illustrative of Old Newcastle and neighbourhood, and the display furnished an admirable example of war economy in connection with the administration of museums for the whole of the exhibits numbering nearly a thousand were secured on loan from the public institutions and private collectors in the immediate locality at a trifling cost. Newcastle and district have played no inconsiderable part in the history of our country, and this important collection presented a valuable survey from the Roman period to the present time.

An important section of the exhibition comprised paintings in oil and water-colours by J Hoppner, Thomas Girtin, T M Richardson, J W Carmichael, H P Parker, John Dobson, and many other artists of repute, recording many valuable



* VIEW OF THE RIVER TYNE, 1835"

PAINTING BY J W CARMICHAEL

(Lending Gallery Newcastle—Lent by Mr. C. A. A.)



*(The property of the
Newcastle upon Tyne
Corporation)*

THE SIDE NEWCASTLE UPON-TYNE—
SHERIFFS PROCESSION TO MEET THE
JUDGES BY T M RICHARDSON, SENR



NEWCASTLE UPON TYNE 1858

(The property of Sir Lucy Lord)

PAINTING BY NIELS M. LUNN

landmarks which have disappeared and serving to illustrate the conditions of life in the past. Included in this section were portraits of celebrities who have played a great part in the history of Newcastle and notably such men as Stephenson, Grainger, Dobson, Bewick, Hutton, Sir Matthew White Ridley and many others whose works survive to remind us of their great genius and power

In the Museum space was devoted to engraved portraits, views, maps, objects of historical interest, collections of Newcastle plate dating from 1664 to 1791, pottery, glass, etc., a large model of Newcastle in the sixteenth century, made by Mr. John Thorp of London and presented to the Museum by Lord Joicey and Mr. John G. Joicey, collections of local coins, medals and seals and examples of various kinds of safety lamp with engravings illustrating its evolution. The naval and military section contained an important series of engraved portraits of officers of the 5th or Northumberland Fusiliers and a collection of badges, buttons, medals, books and drawings relating to the famous "Fighting Fifth" and the Loyal Newcastle Associated Volunteer Infantry. With these exhibits there was a case containing letters written in 1805 by Admiral Lord Collingwood and his diary for 1808. These collections formed a noteworthy feature of the exhibition. Over 6000 senior scholars attending the elementary schools of the city have taken advantage of this

unique opportunity of studying local history, and large numbers of sailors and soldiers have found intellectual relaxation in the exhibition.

BIRMINGHAM — The Royal Birmingham Society of Artists, in common with the "Old Water Colour Society" has lost an esteemed member by the death of John Parker and the English water colour school an artist of mature powers whose long professional career recalls many interesting personalities who went to make the art world of the last half-century. Mr. Parker was born in 1830 at Birmingham and received his early artistic education in the classes then conducted by the Birmingham Society of Artists, and which have since developed into the well-known Municipal Art School. When quite a young man Mr. Parker received an appointment under the Science and Art Department to teach in the Government College at Mautius. After some years he was appointed to the charge of St. Martin's Art School which flourished under his direction and became a much frequented centre for art tuition. Many artists who are now members of the Royal Academy, the Old Water Colour Society and the Royal Institute studied under him. His private practice was mainly in water-colour, much in sympathy with the Walker and Pinwell school, maintaining in a remarkable degree the vigorous delicacy and skilful handling which distinguished his work to the last.



*(The property of Viscount Ridley
Reproduced by courtesy of Messrs
Alanson Swan & Morgan)*

"SIR MATTHEW WHITE RIDLEY, BT"
FROM THE PAINTING BY JOHN
HOPPNER R.A

GLASGOW — In 1878 the Royal Scottish Society of Painters in Water Colours was founded, under the presidency of the late Sir Francis Powell, a relationship which remained unbroken for thirty six years, and the Society has greatly stimulated and encouraged the pursuit of painting in its particular and delightful medium. At the recent Exhibition held in the McLellan Galleries, Glasgow, Alma Tadema's virile portrait of Sir Francis, hung prominently, testified to the Society's esteem and regard for its longtime President, whose big scaled marine picture of *Ailsa Craig*, the home of the wild sea bird, denoted the position he held amongst painters of his day.

In this exhibition the first held under the new President, Mr E. A. Walton, R.S.A., there were not lacking evidences of the new spirit engendered by the great crisis through which the country is passing. Characteristically and appropriately the artists agreed to abate twenty five per cent on all money received from the sale of pictures, for the benefit of blinded soldiers and sailors. Then though several exhibits seemed to contradict the delicacy accredited to the Society's medium, almost challenging oil in robustness and solidity, and

others belied its purity by a superabundant impression of body colour, there was an all round excellence and sensitiveness and charm in the one hundred and fifty nine works hung which must be accounted rare in an exhibition where members have a prescriptive right to representation. The grouping of the pictures, with three striking works, by the President, Mr D. V. Cameron, and Mr Edwin Alexander respectively, as the central feature in each group, was on an excellent plan, and the fine galleries, draped for the nonce in ecru coloured greenhouse canvas, formed a fitting environment for the art displayed.

Mr E. A. Walton has created such expectation in his sensitive decorative painting that *The Blacksmith*, in the centre of the first group, had no need of a signature as a means of identification. A Westmorland smith, typifying the energy of England, a wounded soldier, a nestling flaxen haired child, a quaint inn with white-faced masonry, a green grass grown court, willow trees and blue sky, a purling stream, with vapoury steam curling from the cooling wheel rim, all composed and phrased and harmonised in a manner possible only to a consummate master of decorative art—such is the Walton *Blacksmith*.



"UPLANDS IN MENTEITH"

WATER COLOUR BY D. V. CAMERON, A.R.A., A.R.S.A.

(Royal Scottish Society of Painters in Water Colours)



(Royal Scottish Society of
Painters in Water Colours)

"THE BLACKSMITH"
WATER-COLOUR BY
E. A. WALTON, R.S.A., R.S.W.

Studio-Talk

The Ivory Wreath and *The Cornucopia* are alike charming in their way, but *The Ivory Wreath* dominates by reason of its interpretive subtlety, and perhaps in some degree because of its topical character

the faintest compositional distinction is sufficient to convey the undulating landscape, its pattern, its promise and its atmospheric characteristics.

In the centre of the second group was placed Mr Edwin Alexander's *Memento*, a study of a dead peacock. Mr Alexander is on intimate terms with the feathered tribe and he has such unerring powers of expression such dexterity of execution, such naturalistic definition as to make one marvel. In his *Woodcock* and *Pullfinches* the artist is expressive, in *Memento* he is above all impressive. *Bullfinches* is drawn with rare artistry the twigs, grasses, leaves, and birds are worked into a fine design, instinct with realistic feeling.

Equally distinctive though antithetical in various ways was Mr D. V. Cameron's *Uplands in Winter*. Rarely has an artist conveyed so much with such apparently slight effort. The merest indication the most delicate colour impression

In versatility, as in mastery of mediums Mr James Paterson is supreme. His *Still Life* was positively arresting in draughtsmanship in depth and purity of colour, in decorative quality it was irresistible. Mr R. L. Nisbet went far afield to the rarefied atmosphere of the North for subject in *Near the Cromarty Firth Ploughing*—a great sweeping landscape, with a fresh accent, depicted by an artist who is distinguished by his faithful interpretation of Nature's phenomena in the water-colour medium. Choice of sketching, ground has much to do with the success of an artist and in this respect Mr J. Whitelaw Hamilton is particularly happy. In *The Tweed at Coldstream* the artist has employed with effect his predilection for poetic subject his subtle colour sense his sympathetic intimacy with Nature's complacent moods.



NEAR CROMARTY FIRTH PLOUGHING

WATER COLOUR BY R. B. NISBET R.S.A.

(Royal Scottish Society of Painters in Water Colours)



"BULLFINCHES." WATER-COLOUR
BY EDWIN A. ALEXANDER,
A.R.S.A., R.W.S.



"THE WOOD OF OWLS" WATER COLOUR
BY NORAH NEILSON GRAY R.S.W.

*(Royal Society & Society of
Enthusiasts in Water Colours)*



*(Royal Scottish Society of
Painters & Water Colourists)*

THE TWEED AT COLDSTREAM
WATER COLOUR BY J. WHITELAW
HAMILTON A.R.S.A.

Studio-Talk

Amongst the younger members of the Society, Miss Norah Neilson Gray holds a distinctive niche. Naïve, imaginative, and decorative, these are the three qualities that make her work acceptable. In *The Wood of Oris* there is a fine fancy, a bewitching delicacy that could surely only come from the hand and by the touch of sensitive woman. A small work by Mr Charles Napier, one of the younger men claimed special attention. His *Farm at Dolphinton* expressed the spirit of country life, conveyed the open air feeling with a fidelity and reticence that often come only with long and ripe experience. Then there were some Scottish landscapes, poetically expressed by Mr A. K. Brown, a master of the art, Highland transcriptions by Mr Tom Hunt, faithfully recorded by an artist intimately familiar with every feature of his subject—sea, and river, and Continental pieces by Mr R. W. Allan, thoughtfully and masterfully rendered by this painter of wide experience and rare ability. Contemplative themes by Mr Ewan Geddes sensitively expressed decorative renderings by Mr Charles Mackie and Mr Charles Oppenheimer respectively. Architectural studies by Mr J. Hamilton Mackenzie and Mr A. B. McKechnie and marine interpretations by Mr Patrick Downie.

Mr R. M. G. Coventry, in which the geniality characteristic of the gifted artist is revealed

Glasgow School of Art is a centre of many activities, and its able Director is restless in the cause and service of Art. Mr F. H. Newbery has long held that the art teacher is at a disadvantage by lack of University recognition, and he has laboured unceasingly to bring about affiliation between the School and the University, but alas! the outlook of University Professors in regard to Art is restricted, and so the scheme has not materialised. The founding of the Artists' Teachers' Exhibition Society, while in no sense antagonistic to the University scheme, provides immediate stimulus and encouragement to the art teacher, and establishes a medium for making his work known. The constitution of the society is wide enough to admit to membership executive

Amongst the portrait and figure studies those by Mr Henry W. Kerr, Mr P. A. Hay, Mr James Riddell and Mr John P. Downie claimed attention and there were some effective flower pieces by Miss Katherine Cameron, Miss Constance Walton, Miss Agnes M. Raeburn and Miss Annie D. Muir. The exhibition also gave opportunity for a further study of the genius of two lately deceased members in a fine architectural interior by Mr James G. Lain, and one of those artimated market places by



“ELIZABETH”

(Artists' Teachers' Exhibition, Glasgow)

BY ANDREW LAM



THE COACH AND HORSES

(Artist Teachers Exhibit at Glasgow)

OIL PAINTING BY FRA H. NEWBERY

teachers of painting sculpture, architecture graving and decoration, and many of the distinguished artists of the day are already enrolled

The fourth exhibition of this society open to all art teachers was held recently at the School of Art and comprised one hundred and fifty works all given by the artists for the benefit of a War charity fund, admission was free the exhibits were distributed on Art Union principles, and the sale of tickets was phenomenal. The hanging committee while doing their work creditably indulged in a daring experiment such as might only be expected from the most modern of art societies by coating the back boards at this exhibition in full toned lilac colour. The first visual sensation was startling and when the mind tried to concentrate on the pictures the eye was distracted and afterwards as memory recalled some striking

exhibit it would become inextricably mixed up with lilac hue its characteristic qualities would be discounted. It is but fair to add, however, that the lilac background temporary in character was much appreciated by many artists exhibitors and others

But this apart there was much to arrest attention on the walls. Interest centred in *The Coach and Horses* by Mr Newbery a clever handling of a difficult subject in which the lighting effect is successfully carried into the furthest recesses of the big inn parlour in *A Winter Landscape* by Mr R W Allan, an open air transcription of the dreariness of a Northern winters day and in *Eliabeth* by Mr Andrew Law, a charming study of young womanhood fresh sensitive and tonally pleasing. Other striking contributions were *The Washing* by Mr Maurice Greiffenhagen a turbulently



ALTAR FRONTAL DESIGNED AND EXECUTED BY MARY S. NEWBERRY
(A Craft Exhibition Glasgow School of Art)

and embroidery making altogether a comprehensive exhibition worthy of the distinguished artists represented and of the great school in which it was held.

J. T.

Without doubt one of the most interesting collections of ancient and modern embroidery and needlecraft that have been brought together outside of any museum solely

coloured figure and architectural subject conveying an idea of hastiness in execution. *A Norfolk Sketch* by Mr. Robert McGregor a character study of a robust peasant type which this season amongst Scottish artists has made his own special field of investigation and two water colour drawings, conspicuous in subtlety and charm. *The White Goats* by Mr. E. A. Walton and *A Sketch in Gallies* by Mr. Edwin Alexander.

devoted to that craft was that which during the past few weeks has been on view at the Glasgow School of Art thanks to the careful organisation of the Director Mr. Fra. H. Newbery and the governors of the School. Even a hasty glance at the many exhibits at once proved its marked

Mr. Frank Short contributed a striking etching *The Striding Pliers*. Mr. Cayley Robinson sent a characteristic drawing *The Striding Pliers*. Mr. Philip Zilcken was represented by an etching entitled *On the Mains*. Mr. D. Forrester Wilson by a portrait study of *Joan* and Mrs. Newbery by a water-colour drawing of *The Manor House*. Interest also gathered around a set of four pastel drawings executed in the trenches close to the German lines by Mr. Hugh C. Wilson a Cameron Highlander. They are important enough as an art contribution but their great significance lay in the direct evidence of the unshakable nerve of the boys at the Front. There were also examples of sculpture in miniature painting pottery jewellery beaten metal work.



EMBROIDERED ALTAR CLOTH OF BLUE BROCADE WITH BORDER AND MEDALLION OF LILIES. DESIGNED AND EXECUTED BY CHRISTIE D. S. GART
(A Craft Exhibition Glasgow School of Art)



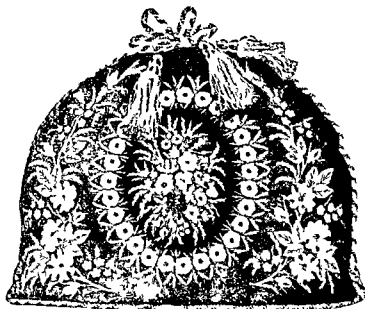
should have found in the recent exhibition few other than genuine specimens of the past along with a number of rare examples of present day work was therefore rather surprising

Throughout the various exhibits of elementary and advanced pupils were to be found many charming designs and essays in craftsmanship in which the character and personality of the worker had not been lost in extreme technicalities and with them

superiority in comparison with similar Continental displays. That such an exhibition should have been organised and held in Glasgow is especially interesting when one recalls the energetic enthusiasm shown by Mrs Newbery as long ago as 1894 by her formation of an embroidery class when the school was then situated in less palatial buildings in 3 Rose Street. In the best work shown by past and present pupils her spirited influence in design, colour and thought was clearly manifest as the dominant note. Design in those early days in Glasgow, had to contend with much commercial opposition and with few exceptions no enterprise was shown by firms whose status could easily have withstood the lack of encouragement—one notable exception being the firm of Wylie & Lockhead whose staff of designers were free to display an untrammelled interest in any progressive decorative movement. That one



DETAILS OF LAMINATE ILLUSTRATED ON THE OPPOSITE PAGE

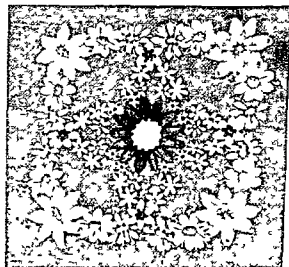


APPLIQUÉ CUSHION (FRENCH)
(Needlecraft Exhibition Glasgow School of Art—
Lent by Mrs Brown of Kilmacollin)

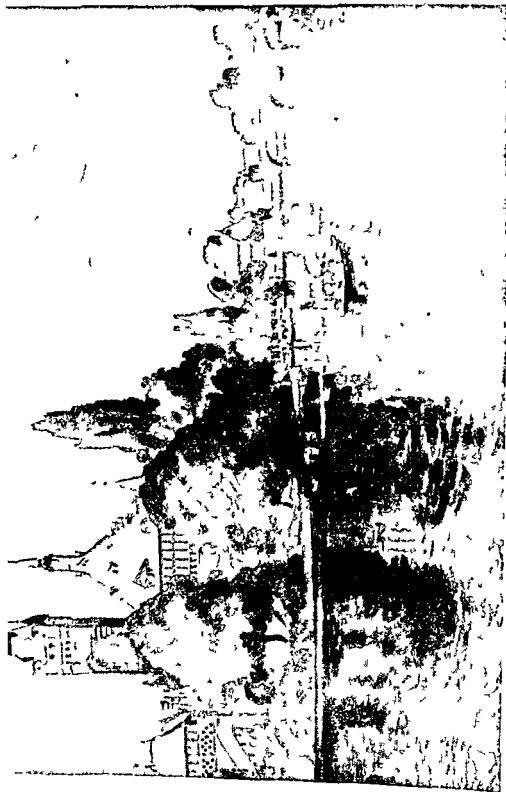
were some remarkable examples of work by their chief instructor, Miss Ann Macbeth. The exhibition, too, provided abundant scope for comparison. Charming examples from Royal Households, unique private collections and various art schools were all judiciously arranged. Priestly vestments, altar cloths and other embroideries pertaining to the Church formed a rare galaxy of colour. Amongst the more modern examples a dalmatic of blue brocade, designed and executed by Mrs Christine D Sickert, was particularly attractive. Its medallions of linen embroidered with portraits of children completed a distinctly fascinating robe. Worthy, too, of careful study for its marvellous skill, the little round panel *Richard Cœur de Lion* embroidered by Madame Elise Prioleau from the design by Jessie M King was uncommonly distinguished. Amongst other interesting examples of embroidery incorporating the figure was a child's bedspread with an angel centre and lily surround designed by Miss Helen Gorrie and executed by Mrs W Inglis, its delightful motive being one well calculated to charm the slumbers of some fortunate little one. Quaintly interesting too was a pair of christening gloves on a cushion of pink silk with small pearl at each corner embroidered by Miss May Morris from a design by Mr Charles Kicketts. Some cushion covers by Miss Mary Newbery were at once arresting by their thoughtful use and harmony of material. Mention must also

be made of the various rag mats designed and executed to avoid dirt and dust by Mrs Thomson. Instead of the rags being passed through the canvas ground and left loose in the usual manner, the strips of material are passed up and down through the ground each time in a series of wave like folds. There was a varied display of samplers, and peasant art figured conspicuously throughout the exhibition, including capital examples of old Ayrshire lace caps and shawls. E A T

NORTH WALES — Miss Budig A Pughe, whose water colour of *The Shakespeare Memorial Theatre, Stratford-on-Avon* we reproduce opposite, has travelled far and wide in search of subject since she studied at the Liverpool School of Art under Mr Finnie, but no place has evoked her sympathies more deeply than the little Warwickshire town on the banks of the Avon as testified by many drawings she has made of its buildings and scenery. The work of this Welsh artist is often to be seen at the Walker Art Gallery, Liverpool and also at the Royal Academy, the Royal Institute and other important exhibitions in London and elsewhere.



CUSHION BY CATHERINE OLIVER
(Needlecraft Exhibition Glasgow School of Art)



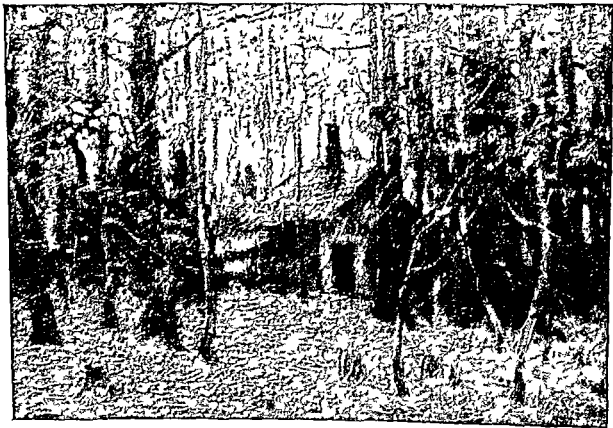
THE SHAKESPEARE MEMORIAL THEATRE
STRATFORD ON AVON FROM A WATER-
COLOUR BY BUDYGA A. III

TORONTO —The Canadian Art Club was formed eight years ago, chiefly with a view to inducing the small and growing coterie of Canadian painters who had won an established position in other lands to "come home" that is to say, to exhibit their newest works in their native country and to take an active interest in its artistic progress. Its further purpose was to gather together resident men who had "found themselves," so to speak, who had developed a definitive individuality and had passed the stage when they could be described by that adjective which is frequently used in mere courtesy—"promising." The fastidiousness with which the Club's membership was chosen and which has characterised the decisions of its hanging committee from year to year has not escaped censure, but from year to year the Committee has escaped the temptation of trying to make a large showing, and has contented itself with the presentation of a comparatively small number of works really deserving of serious consideration.

The Club's most recent exhibition was the best that has been held since the brilliant inaugural

display in 1908, and the soundness of execution in nearly every picture, the individuality of style and vision, the atmosphere of sound and ripe attainment, made it a subject of pride to native Canadians, who wish their country to stand in the eyes of the world for something more than wheat and marvellous development in the matter of transportation. It had moreover a topical importance for the general public, because it afforded them a sight of the three large canvases painted by Mr. Homer Watson, R.C.A., the first president of the Club, by order of the Dominion Government, as permanent records of the training at Valcartier Camp, Quebec, of the first Canadian Overseas Contingent. More in keeping, however, with the general purposes of the Club, which aims at the exhibition of works painted from a primary artistic impulse and not to order, were some of the smaller canvases of this painter, who has long been noted for his intensity of feeling and his strength of brushwork in the treatment of landscape.

No pictures in the display were better worthy of study than eight canvases from the brush of Mr. Ernest Lawson, a Canadian now resident in New



SUGAR BUSH IN AUTUMN

(Canadian Art Club)

BY A. SUZOR COTÉ

York whose work attracted much attention in American exhibitions last year. Mr Lawson makes one feel as do few other painters the thrill that pure sunlight imparts. There is something ecstatic and mystical in his feeling for light playing on large vistas. His subjects are not definitely Canadian but the environment in which he works in climatic characteristics so resembles that of Eastern Canada that his artistic emotions readily appeal to his fellow-countrymen. What he feels he has the technique to express brilliantly. His composition is decorative in style but it also in every picture gives the effect of something actually seen. Mr Arthur Crisp another Canadian living in New York was represented by several charming decorative pieces somewhat after the manner of the brilliant American painter Frieseke. The work of Mr Crisp it may be noted in passing won a good deal of attention at the Panama Pacific Exposition in San Francisco.

The present President of the Club Mr Horatio

Walker is also a venerated figure in the National Academy of the United States, although he was born in the province of Ontario and has his studio on the Island of Orleans Quebec. His chief offering was *Line Burners at Night* a heavily painted picture remarkable for its depth. Mr Walker delights in deep green tones and contrasted with these were subtle effects of moonlight in the background and the red sparkle of the kiln in the foreground—the whole giving a dramatic and mysterious quality to the picture.

The Club did a great service when it induced Mr J W Morrice, a native of Montreal but long a resident of Paris, to exhibit once more in his native land. On this occasion he sent several pieces which expressed that dreamy detachment in feeling that soothing and mellow colour vision which distinguish most of his later works. The sober yet lovely tones of his picture *Market Place St Malo* had an appeal not easily expressed in words. The characteristic poetry of his style was



A VILLAGE STREET

(Canadian Art Club)

BY A. SZOR CÔTÉ



(Canadian Art Club—By courtesy
of the National Gallery of Art, Washington, D.C.)

"SUNDOWN"
BY ARCHIBALD BROWNE

Studio-Talk

also shown in his rendering of such a familiar subject with painters as *Doges Palace, Venice Westminster, London*, a sketch rubbed in with a few elementary colours, showed that back of Mr Mortice's shadowy definitions, there is mastery of the basic craft of drawing

work. *Surround* lingered in the memory of all who saw it because of these qualities, and in another canvas, *After Rain*, he conveyed inimitably and poetically the effect of moisture rising from the earth

One of the most versatile of Canadian painters is Mr Franklin Brownell of Ottawa. In the past Mr Brownell has been noted for the brilliance and harmony of his colour arrangements in depicting West Indian scenes. Though he has not abandoned this field, where he has spent much of his time, he showed that he was equally happy in the rendering of typical Canadian woodland in his canvas *In June*, while in *Habitants Watering Horses* he depicted felicitously another aspect of Canadian life

The woodlands and the inland lakes of Canada have no more poetic interpreter than Mr J Archibald Browne, whose canvases almost invariably combine harmony of arrangement with tenderness of colouring and smoothness of brush-

Mr William Brymner, C.M.G., of Montreal, President of the Royal Canadian Academy, is a sterling painter who is usually represented by a variety of soundly painted subjects. At this exhibition an excursion into the nude, showing a recumbent figure sleeping, won much approval not only because of the admirable flesh painting and suggestion of repose in the relaxed muscles, but of the felicitous colour arrangement in the surroundings. Mr Maurice Cullen of Montreal, a most gifted painter of Canadian winter scenes, particularly distinguished himself by his pastel *Solitude*, showing the reflection of trees on an ice bound stream in opalescent tones, contrasted with the dun of the plantation

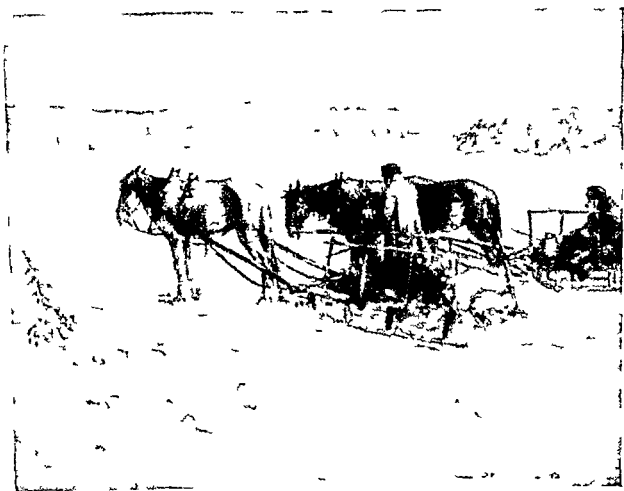
The brilliant French Canadian painter, Mr Suzor Coté, was represented only by diminutive



"SOLITUDE"

(Canadian Art Club)

BY MAURICE CULLEN



(Canadian Art Club)

HABITANTS WATERING HORSES
BY FRANKLIN BROWNELL

Studio-Talk

pieces, yet in *A Village Street, Quebec—Winter*, he showed that individual vision in the matter of colour and mellow charm which at all times characterises him. A painter of somewhat similar inspiration is Mr W. E. Atkinson of Toronto, whose studies in low tones are good things to live with and who is a prolific worker. The best of his many canvases was *January Thaw*—at once decorative and thoroughly realistic. Mr H. Ivan Neilson of Quebec is another man habitually rich in colour and harmonious in his patterns. Especially good was *Sandy Point St. Lawrence*, in which the suggestion of wind on waves was intimately conveyed.

Mr A. Curtis Williamson of Toronto, though he is a slow and meticulous worker, is perhaps the best portrait painter in Canada. He rarely exhibits and his *Portrait of an Old Lady* was therefore doubly welcome. It showed an exquisite psychological analysis of every wrinkle and shadow of expression on the aged face, and the eyes had a peculiarly tender and haunting quality.

Britishers know much more of the later work of Mr J. Kerr Lawson of Chelsea than do his fellow countrymen, and it was a special pleasure to get a glimpse of several of his exquisite lithographs the fame of which had already crossed the Atlantic. H. C.

MOSCOW—Those who ascribe to art the task of mirroring in rapid succession the important events of the times would on visiting the recent exhibition of the Soyuz (the Union of Russian Artists) have experienced a severe disappointment. Of the World War which now for more than a year and a half has disturbed our social and intellectual life to its very depths there was no trace and indeed in its external aspect it differed scarcely at all from the exhibitions of previous years. Not a single battle picture nor a single motive in fact emanating from the field of operations—the barracks or the hospitals

with their tragic tales of suffering and the sole portrayal of the Russian soldier was an expressive statuette in wood by W. Massutin, who though known best as an etcher has in this work proved himself to be an equally talented sculptor.

Apart from this single exception the display of the 'Soyuz' this year presented very much the same appearance as it was wont to in peace times. Russian landscape was perhaps more prominent than in recent years—a circumstance which gave to the exhibition a certain monotony, all the more apparent because the members of the Union who were represented by works of this class had very little that was new to offer, and for the most part claimed attention merely by the evidence of mature technical accomplishment which their work afforded. Amongst the most successful of them was N. Krymoff, with his verdant symphonies of bright



THE MARKET PLACE ST. MALO

(Canadian Art Club)

BY J. V. SORRICE



"A BLUE DAY, WINTER"
BY KONSTANTIN YUON

(Union of Russian Artists, Moscow)



"IN THE PARK
BY I BRODSKY

(Union of Russian Artists Moscow)

summer days, but these were really only variations of motives already treated, and a fresher note was perceptible in some small studies contributed by this capable landscape painter. A Ryloff again evoked admiration as a true poet of nature and a portrayer of the stern, virile north of Russia, especially in his decorative painting, *Morning Dawn*, in which the dark silhouettes of fir trees stand out with striking effect against a sky of shimmering greenish hue.

Of numerous works exhibited by Konstantin Yuon, a broadly conceived landscape *Winter* should be particularly mentioned, it depicts with intense realism one of those frosty, sunny days with deep blue shadows falling on the white expanse of snow, which are at once the joy and pride of the all too long Russian winter. By the side of the artists just named, all of them born masters of the art of painting the impression created by I. Brodsky was a little insipid, yet a quite distinct individuality continually reveals itself in his almost linear method of painting and in the minute elaboration of his landscape motives. It is a pity that Brodsky, instead of turning out so much and frequently repeating himself, does not bestow more thought on a narrower range of production.

In the midst of this sea of landscapes the figure compositions at the 'Soyuz' merely formed so many islands, and most of them were of course portraits. S. Malutin who showed several portraits of men, among them one of the painter Victor Vasnetsov, appears to have already elaborated a certain formula for himself, which from an artistic point of view is not particularly interesting. L. Pasternak

on the other hand, made a very favourable appearance on this occasion, especially notable being his portraits of a beautiful woman of Oriental type and that of an elderly gentleman of the Moscow mercantile world, while his large and not quite finished canvas, *Congratulation*, was almost the only painting in the exhibition in which a problem of considerable complexity appeared to have been assailed. This work, a life size group of youths and girls bearing gifts for presentation to an elder of the family, displayed fine pictorial qualities and the rhythm of its lines was especially striking. Mention should also be made of a portrait drawing by Mlle. K. Goldinger representing a well known Moscow actress in the costume of one of Turgenieff's plays, and of a large religious



PORTRAIT OF Mlle. KORENEFF

BY Mlle. K. GOLDINGER

(Union of Russian Artists Moscow)



MORNING DAWN

(One of Russian Artists' Moscow)

BY A. RYLOFF

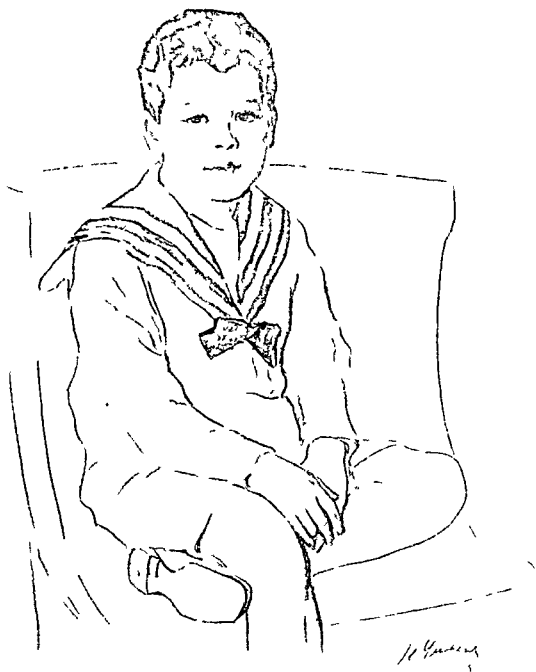
composition by Victor Vasnetsov,* with whose work readers of this magazine are familiar but this unfortunately did not reach the level of the painter's earlier achievements

This year's exhibition of the group known as the 'Mir Isskousstva' (the World of Art) once more proved that in its essence this society is in a state of continuous evolution, as a result of which the character of its exhibitions is more and more subject to change. Amongst the founders of the group two were altogether absent on this occasion namely, A. Benois and N. Roerich while Konstantin Somoff was represented only by a quite

insipid portrait-drawing and Mme. Ostroumova Lebedeff merely by variations of earlier work. E. Lancetay and M. Dobuzhinsky exhibited numerous drawings from the Russian Front—those of the former from the Caucasus, and the latter from the European field of operations—but for the most part their interest was purely illustrative

The features of chief interest in this display emanated from two members of the Petrograd section B. Kustodiev and K. Petroff-Vodkin and the latter especially with his more than life-size *Madonna* picture reaped great *clat*. In this work the artist's attempt to combine the style of the Old Russian ikon with a modern mode of pictorial treatment must be regarded as entirely successful and it was a religious painting in the truest sense that here confronted the spectator. The red and green of the Madonna's garment struck a particularly agreeable note and the artist's penchant for painting heads larger than life size did not in this case arouse any of that dissent which his life-studies have often called forth. B. Kustodiev's great technical ability was

* Apropos of the article by Dr. Hagberg Wright on Vasnetsov's wall paintings in Kiev Cathedral which appeared in our issue of January last we are asked to state that two of the paintings reproduced as the work of that artist namely *The Crucifixion* and *Christ's Entry into Jerusalem* were not painted by him but by P. A. Svedomsky. In common with Dr. Wright who was under a misapprehension regarding the authorship of these paintings, we regret the error.—THE EDITOR





A MOSCOW MERCHANT'S WIFE
BY B. KUSTODIEFF
(*Mir Isskousstva No. 100*)

again effectively displayed in the life size figure of a typical Russian merchant's wife and an entirely nude beauty more or less of a type that appeals to the Russian middle class civilian. In spite of their good qualities and certain masterly painted details, both works failed to carry conviction of the working of a strong temperament and as compositions they suffered from the undue accentuation of the backgrounds. Kustodiev's beautiful designs for stage decorations were greatly admired

Amongst the Moscow artists two representatives

of the left wing of this school I Mashkoff and P. Konchalovsky, figured at the "Mir Isskousstva" exhibition with works characteristic of their particular bent, as also did M. Stryan and P. Kusnetsov, whose numerous Oriental motives fascinated by their original notes of colour. Eloquence of expression and rhythm of line distinguished N. Ulianoff's portrait of a boy (here reproduced), one of several portrait studies in colour which this artist exhibited. On the other hand, the landscapes and still life pieces of Igor Grabar, who made a reappearance at this exhibition after an absence of several years, left a rather cold impression.

As usual at the "Mir Isskousstva" displays the graphic art section was abundantly supplied. Amongst the book decorators and illustrators I would name particularly S. Tchekounin, who exhibited some very fine pages and some miniatures executed in enamel, and P. Charlemagne, while of the silhouettes of Mlle. Kruglova I have already spoken on a previous occasion (see April number, pp. 208-9). Boris Grigorieff and N. Tyrsa both gave evidence of talented draughtsmanship and marked individuality, and amongst the sculptors some interesting work by I. Koort, I. Yefimoff and S. Mezentsseff was to be seen. P. E.



MADONNA

(*Mir Isskousstva No. 100*)

BY K. PETROFF YODKIN



JANVIER RADIFUX

(International Gallery 1c 12)

BY CARLO FORNARA

MILAN — In the galleries of the Society of Fine Arts commonly known as 'La Permanente' there was recently held a collective exhibition of the works of Gaetano Previati and Carlo Fornara two artists of indisputable merit though neither of them has enjoyed here in Milan the recognition due to him. Among the pictures of Previati in this collective exhibition the principal interest centred in the middle panel of a large triptych on the completion of which the painter is now engaged representing *The Battle of Legnano A.D. 1176* a work of great importance marking perhaps that revival of historical painting on which the artist has set his mind the academic conventions which have brought this kind of painting into disrepute find no place in it but are replaced by an extraordinary feeling of modernity and sincere emotion. The exhibition also contained a number of the artist's religious pictures which have been on view in many parts of the world among others at the Italian Exhibition in London some five years ago.

Carlo Fornara is a landscape painter of a quite different type from Previati but equally important. He too has had to wait for recognition in his country. Here in Milan indeed the art public did not begin to appreciate him at his proper worth until after he had exhibited with success in foreign countries. It was in fact only his one man show at Venice two years ago that saved him from the same fate as Segantini. Fornara's works at the

Permanente are the best things he has done and they are very striking in their freshness and vivacity of colour. Light holds sway in them and their drawing is impeccable. Such are the *Coucher du Soleil*, the *Matin sur les Alpes*, *Fin d'Automne en Val Maggia*, *Janvier Radieux* and *Fontanalba* with its admirable rendering of light. Fornara's work recalls Segantini and indeed he is the direct descendant and sole disciple of the great master of the Engadine. Like his famous predecessor he has an ardent love for the mountains and has successfully conveyed their mysterious charm.

A C T



(*De arte Mta*)

TONI VALBA
BY CARLO TORVARA

REVIEWS AND NOTICES

The Appeal of the Picture By I. C. THURLEY (London and Toronto: Dent) 6s net — In this volume the author examines principles in picture making, illustrating his points from well known pictures and by diagrams. "The pictorial photographer," he says, "often becomes a much better artist than many an art student of the schools who has been pitchforked into his course of training partly on the strength of some ill-judged childish attempt, and partly by the greed of the schools for scholars." It is from both these classes that picture makers come, and it is to both that this book is offered in the hope that its arguments will prove profitable. We are not friendly to the encouragement of picture making, except by artists and as regards the pictorial photographer, we believe that there are laws accounting for successful artistic photographs which are not to be discovered in paintings and that photography is suffering from a want of faith in its own character and from the continual reference to the art of painting for its laws. But having said so much, we commend this book alike to painters, photographers, and lovers of pictures. The author will, however, allow us to dissent from the conclusions drawn in the last chapter, in which he condemns the conscious employment of a naive outline in decorative illustration. As he says "the word decorative written up over things is supposed to disarm criticism" but he misses the point that avoidance of naturalness may bring decorative embellishment into closer agreement of style with text and into conformity with the circumstances in which a composition is seen when it is on a flat page at but a little distance from the eye. Satirical imitations of such style in *Punch* are treated by the author as if they were of the same value as the thing they take off, but in no case can we remember them exhibiting the sensitive autographic charm on which all such license with line depends for its appeal.

Decorative Design: A Textbook of Practical Methods By Joseph Cummings Chase (New York: J. Wiley & Sons; London: Chapman & Hall) 6s 6d net — This textbook, embodying the results of some years' experience in teaching and designing is what it professes to be—practical. Students who contemplate embarking on what is called the "commercial" kind of art will find here many valuable hints as to the treatment of designs of various kinds such as posters and advertisements generally, book covers and jackets, and so forth, as well as lettering and there is some

good advice as to materials and a list of books worth consulting. The notes are accompanied by numerous illustrations.

The Medici Society has through its publisher, Mr. Lee Warner, now completed the issue of the ten volumes of Mr. Guston de Vere's translation of Vasari's *Lives of the Painters, Sculptors, and Architects*, the tenth volume (25s net) containing besides an index to that volume a general index of the craftsmen mentioned in the work as a whole. The Society announces that owing to circumstances arising out of the war progress with the projected series of volumes embodying a complete Apparatus Criticus, epitomising the results of modern criticism and research into the entire subject matter of the *Lives*, has been interrupted, but all who are interested in this project are invited to communicate their names to Mr. Lee Warner.

The seventh annual volume of *Art Prices Current*, edited by G. Ingram Smyth, and recently issued by "The Fine Art Trade Journal" (31s 6d), contains in order of date a record of all the pictures, drawings, and prints sold at Christie's during the season beginning in October 1913 and ending, on July 30, 1914, the prices realised being stated in each case. Included also are all the more important sales of the same class of works by Messrs. Sotheby and Messrs. Puttick & Simpson. The Index occupies some 250 pages or thereabouts and as the titles as well as names of artists are here repeated it is a very easy matter to trace a work sold at those well known establishments. Great care has been bestowed on the compilation.

The new issue of *The Year's Art* (Hutchinson & Co. 5s net) contains the usual information brought up to date on a multitude of matters relating to art institutions, and the various ways in which the war has affected the course of events of which this useful annual takes cognisance are reflected in this issue. In the directory of all workers, which fills some 150 pages, the names of those who have joined the Forces are indicated by a distinguishing mark.

Mr. W. S. Williamson who recently migrated from Taunton to London has issued a book containing numerous original designs of useful articles for Art Wood Carving set out on nine sheets, each containing instructions for carving, working drawings, directions for making up, and other explanatory matter. The designs are of a character which a student without any extensive training can work out and if need be vary by himself. The price of the set of sheets is 5s 9d post free from Mr. Williamson's Studio, 404c Fulham Road, S.W.

THE LAY FIGURE ON THE IMPORTANCE OF LITTLE THINGS

"I AM afraid that there is in existence a considerable misconception about what is desirable for the proper encouragement of art," said the Art Critic. "People seem to have very vague ideas on the subject, and to be quite uncertain what they ought to do."

"People in this country always have had vague ideas about art," sighed the Young Artist. "There is hardly anyone who understands it or takes it seriously."

"Well, is not art itself rather a vague thing?" asked the Plain Man. "I know that you think me a hopeless idiot when I offer any opinions on artistic questions, but really I can find nothing of practical importance, nothing to lay hold of, in them."

"And you are nothing if not practical!" interposed the Man with the Red Tie. "Oh, we all know your attitude towards existence and we are prepared to make allowances for your obvious limitations."

"But I do not want to make allowances for limitations which cramp the activities of other people," cried the Young Artist. "On the contrary I resent them, and I say they ought to be got rid of. The business man is the enemy of art, because with his limited intelligence and narrow outlook he cannot grasp either its meaning or its importance."

"It is, as you have just heard, because he can find in it nothing that corresponds to his notion of what is practical," commented the Man with the Red Tie.

"Ah, yes! That is just the point," broke in the Critic. "The business man's imagination is bounded always by a balance sheet, and his profit and loss account forms his horizon. He cannot conceive an idea which goes beyond these boundaries, and he dismisses as unpractical everything that cannot be handled by the clerks in his counting house."

But surely that is the right attitude for the business man to take up," argued the Plain Man. "He has to deal with the realities of life, with the little everyday details, if you like to put it in that way, and he has no time to spare for the fanciful abstractions which seem big things to other people."

"They do not seem big things, they are big," declared the Young Artist. "They are the things

which determine the national character and are of paramount importance in directing the development of the country."

"That is so," agreed the Critic. "But the big things can to a very great extent take care of themselves—their bigness will carry them through. What I want the business man to appreciate is that art enters intimately into the little things of life and comes therefore definitely within the scope of his limitations."

"How can it enter into my life?" asked the Plain Man. "I am not an art dealer and I do not buy and sell art objects."

"Are you sure about that?" answered the Critic. "You are a trader and you handle many things in the production of which a great deal of artistic ingenuity is displayed. In that sense you are certainly an art dealer, and it is your duty to see that the art in which you deal is of the best possible quality."

"Ah! That comes as a shock to you," laughed the Man with the Red Tie. "You see, you have been touching the unclean thing after all, and didn't know it!"

"But surely you are joking when you say that the odds and ends which the trader handles are art objects," expostulated the Plain Man. "They are ordinary articles of commerce, how can they be artistic?"

"Because every article, no matter how small and trivial it may appear to be, is an art product if in the making of it artistic skill is required," returned the Critic. "These little things are of the utmost importance in the general scheme of art production, and the more their artistic significance is recognised by those concerned in their exploitation the more likely are they to fulfil their commercial purpose."

"Yes, their commercial purpose is to be sold at a profit," agreed the Young Artist, "and the better they are artistically the more saleable they become."

"Exactly! The trader who encourages the artistic quality in the little, commonplace, every day commodities which everybody wants, benefits himself, declared the Critic, "because he increases the demand for his wares. His profits increase with the increase in the artistic merit of the things he offers for sale. If he neglects art he hurts his own business and endangers his commercial success."

"That is quite a new point of view to me!" gasped the Plain Man.

THE LAY FIGURE

THE STUDIO

M^R ARTHUR WARDLE'S PASTEL PAINTINGS

EACH of the mediums which are at the disposal of the artist has certain qualities of its own which make it particularly suitable for some type of artistic expression—qualities which are peculiar to it and by which it is specially adapted for the effective realisation of the artist's intention. The painter who has sufficiently studied the resources of his craft and knows by right comparison which method will serve him best in the work he has undertaken, selects his medium with an accurate prescience of the results which he proposes to attain, and uses its technical characteristics as important means to the end at which he aims. The medium may even become to him a matter of temperamental preference, and the choice of it may be dictated by his inherent aesthetic instinct; he may find in its mechanical peculiarities some

definite advantages which are helpful in making more convincing the personal purpose of his art.

In other words, the material he adopts for the expression of his ideas counts as one of the essentials of his practice, and he adopts it in preference to any other because he feels that with its assistance alone he can set forth fully the ideas that he wishes to convey to his public. He may be, it is true, a master of more than one medium, but in that case he keeps them apart, using each one according to the demands of the work he has to carry out, and making it fulfil the executive mission for which it is obviously fitted. The medium in fact, becomes the language of his art: a language he knows so well that he can think in it and translate instinctively into its idioms the fancies he has in his mind, that he does not mix his idioms or confuse one language with another is the proof that his knowledge is complete—evidence that he



STUDY OF A TIGRESS EATING

LXVIII No 279—JUNE 1916

BY ARTHUR WARDLE

has obtained a full command over main principles as well as minor details

An excellent illustration of the way in which this absolute command over different mediums can be acquired by the artist who is a serious student of technical processes is provided in the work of Mr Arthur Wardle. An able oil painter he has proved himself to be by the number of important canvases he has produced, all of them are distinguished by admirable significance of brushwork and by appropriate strength of statement, and all have that thoroughness of handling which is possible only to the painter who has analysed and investigated the properties of the oil medium. In none of them is there any suggestion of imperfect knowledge, in none is there any hint that he as a craftsman is not fully equal to the tasks he undertakes, the response of his hand to his mental intention is as sensitive and intimate as it well could be, and no hesitation or lack of conviction ever diminishes the power of his expression.

But he is quite as skilful in his management of a medium which has properties and qualities very unlike those by which oil painting is distinguished—which has, indeed characteristics that are in many respects just the opposite of those that the oil painter has to study. As a pastellist Mr Wardle has taken a place in the modern British school which he can hardly be said to share with anyone else: a place gained by sheer strength of artistic personality. He has a brilliant appreciation of the genius of pastel of its distinctive qualities as well as its natural limitations, and he knows exactly how far it is to be depended upon in his pictorial practice. He uses it with delightful dexterity and with a sureness of touch that proves him to be fully acquainted with its mechanical peculiarities and to have an entirely correct judgment of its technical resources.

That he should have sought for and obtained such a thorough command over the pastel medium is natural enough. As a painter

of animals Mr Wardle needs especially to have at his disposal a painting method which is both sure and rapid, which will enable him to arrive at his full results in the shortest possible time, and which will not hamper him by any lack of immediate responsiveness. In pastel he has a process which is both mechanically convenient and artistically satisfying: a process which goes smoothly from start to finish and which has in all its devices the merit of absolute simplicity. Unlike oil or water-colour it does not involve the use of a great deal of apparatus and it does not need either preliminary preparation or subsequent delay while the pigments are drying. The pastel chinks enable both drawing and painting to be done at one operation and give instantly both the colour and tone required and the touches set down remain unaltered, neither darkening like oil paint nor lightening like water.



HEAD OF A LIONESS

BY ARTHUR WARDLE



ENTRÉE
"VINCLE"
117





BY ARTHUR WARDIE

STUDY OF A LION FOR A BRONZE



BY ARTHUR WARDIE

LION CUBS

Arthur Wardle's Pastel Paintings

colour—the artist has not, while at work, to make allowances for subsequent changes in the general effect of his picture

What all this means to the animal painter, who has to work always at the fullest possible speed, can be easily understood. His sitters will not obligingly pose for him and keep, like the trained model, for hours in the same position. They are restless subjects and seem to take a sort of malignant pleasure in adding to his difficulties by sudden changes of attitude and by unexpected movements intended apparently only to disconcert him. They have a way too of resenting the gaze of the artist who is studying them and they show their resentment often by a sort of sulky protest which makes them peculiarly unaccommodating.

So the painter, faced with such difficulties must be prepared to do what he can in the briefest possible time, to set down in a few minutes perhaps a complicated piece of draughtsmanship and to express with a few touches an elaborate arrangement of colour and light and shade. He has no time to deliberate or to experiment, if he cannot realise at once what he sees his chance is gone—and there is little hope that he will ever have it again. The shortening and simplifying of the

process by which his results are obtained is obviously a matter of much moment to him, and it is evident that the medium which will bring these results within his reach with the smallest amount of mental and physical wear and tear is the one which is best adapted to meet the demands made upon him by his art.

Certainly, Mr Wardle has been able to do with pastel much that would have hardly been attainable by any other means. His pastel pictures and studies of animal subjects can assuredly be said to owe not a little of their interest to the material in which they are executed—and this without implying any disparagement of his powers either as an observer or an executant. It is obvious that an artist who chooses as his particular subject for study something which requires an unusual promptness of perception and exceptional rapidity of interpretation must be to some extent dependent for his success upon the painting process he employs. If he is hindered by the implements of his craft, some diminution in the capacity of his work to convince is inevitable, if the mechanism he has to control is helpful and responsive the strength of his personality has a far better chance of asserting itself and of being recognised by other people.



A MALAYAN TIGER

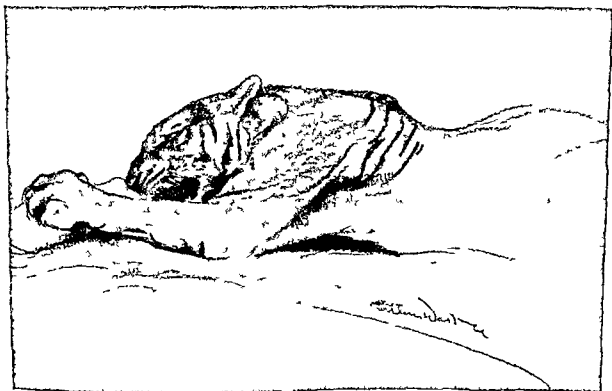


Arthur Wardle's Pastel Paintings



STUDY OF A LIONESS EATING

BY ARTHUR WARDLE



STUDY OF A TIGER EATING

BY ARTHUR WARDLE



POLAR BEARS
BY ARTHUR WARDLE

Arthur Wardle's Pastel Paintings

That is why it is true to say that Mr Wardle owes something of a debt to his pastel materials. With their aid he has been able to show us with a fascinating spontaneity and directness what a very great deal he knows about animals and how intimately acquainted he is not only with the details of their physical conformation and structure but also with their subtleties of character and their habits of life. As he has little reason to fear that he will be left behind in the race against time he can go deeper than most men beneath the surface of his subjects and can make us see that he approaches them with the inquiring spirit of the naturalist quite as much as with the vision of the painter.

Indeed it is this habit of scientific investigation that gives to his pictures much of their power to arrest and hold the attention of the art lover. A painting of animal life which is merely superficial in representation and does not go beyond a sort of generalisation of salient facts may be momentarily attractive as a pleasant piece of arrangement or an agreeable suggestion but it will scarcely bear the test of analysis. The trained student of natural history will dismiss it as too vague a thing to be considered seriously or will be offended by inaccuracies which the artist has not succeeded in concealing. And the artist it must be remembered has to take into account the opinion of the trained students when he is painting something which can be tested by scientific rules or which is subject to laws that are definitely recognised. It is no good pleading artistic licence against the judgment of the men who know; they will justifiably enough condemn mistakes which they can see come from ignorance or careless observation.

Just as it would be absurd for the sea painter to mix up in his picture two kinds of weather and to put in a sky which could not possibly be seen under the wind conditions which produced the wave movement represented so it would be ridiculous for a painter of animals to arrange them in attitudes which

their anatomical structure would not permit them to adopt or it would be still more ridiculous to depict them as performing in their native haunts the tricks of the circus beast. The animal painter cannot afford to fall into errors of this description; no matter how ingenious and skilful an executant he may be or how well he may have learned the trade of picture making, he must lose a great measure of his authority in the art world if he cannot add to his technical skill the practical knowledge which comes from detailed study of material facts. He must have an all round equipment if he is to justify his claim to rank among the men who count in art.

That Mr Wardle does count as an artist of distinction no one could deny. He has done so much that is memorable and he has built up his



GREY HOUND STANDING

BY ARTHUR WARDLE



* INDIAN LEOPARD

BY ARTHUR WARDLE

reputation so steadily by a succession of notable achievements that his position in British art is wholly secure and the value of his work is fully recognised to day. This position he owes to no lucky accident, it has been assigned to him by general consent because he has proved himself worthy to occupy it and because he has not shirked any of the laborious preparation by which the man who begins by serving an apprenticeship progresses until he is qualified to lead as a master. Only by prolonged and well applied experience could he have done what he has, only by persistent determination could he have overcome the many difficulties which surround the exacting branch of art practice that he has chosen to follow, only by years of hard and trying work could he have gained the facility and the certainty which give distinction to every phase of his production.

But it is sufficient now to look at such performances as his *Leopards Resting* or the *Leopard on the Alert* to realise what are the results of the years of study he has spent upon his subject. And it is evident that only an artist who had taught himself to look with exceptional precision at what is before him could have grasped animal character as surely

as he has in studies like the *Rhodesian Lion*, the *Polar Bears*, the *Puma*, and the *Snarling Lion*, or in others again like the *Tigress Eating*, the *Head of a Lioness*, and the *Himalayan Tiger*, which are singularly happy in their summing up of a momentary condition of the animal mind. These records are more than things seen, they are felt and understood, and they have that subtle spirit which comes only in the interpretation of an artist who is himself in sympathy with the curious personalities which are presented to him. No artist could paint as Mr Wardle does if he did not love and respect animals and feel for and with them.

After all, it is just that which makes the painter of animals a success or a failure in his profession. If he starts with a preconception of what animals ought to be and deals with them according to a fixed convention, he can never be really convincing, but if he has the courage to set himself aside and let them teach him what he ought to know—and if he has the power to put what he knows into pictorial form—the highest kind of achievement is within his reach. Mr Wardle has had this courage, and the pictorial power he indisputably possesses that is the secret of his success. A. L. BALDRY



LEOPARD ON THE ALERT FROM
THE PISTOL BY ARTHUR WARDLE

THE RECENT SCULPTURE OF DANIEL CHESTER FRENCH BY SILWYN BRINTON MA

WHEN I was in the United States in 1906 two masters of their art stood in almost unquestioned supremacy at the head of modern American sculpture. Augustus Saint Gaudens—the creator of the *Abraham Lincoln* of Chicago Park, of that tragic figure of the Rock Creek Cemetery at Washington, of the Boston monument to Gould Shaw, with the fateful forward march and sloped bayonets of his advancing soldiers of the *General Sherman* of Central Park (N.Y.)—is unhappily, with us no more—but in these ten years which have elapsed since 1906 Daniel Chester French has gone forward adding to the breadth and dignity of his art, to his already fine achievement in monumental sculpture.

Sculpture in America may be called a new art even more exactly and directly than America a new country. Born, a timid growth in the sterile soil of a Puritan tradition under influences which were hostile even to its existence, much more its free and rich development it has gone on from one triumph to another—it has developed into something which even America may be proud of and which in Europe as yet is very inadequately recognised. Had I sufficient space here I would willingly dilate upon the work which has been done for America by a few men of energy organised together in awakening public attention to the claims of sculpture. I would even suggest whether we might not ourselves borrow a useful lesson in the development of a plastic art within our Empire which has everything in its favour—except adequate public recognition and private interest. But I have a theme here in the recent sculptures of Mr Daniel Chester French which claims my whole attention as well as that of my reader.

Mr French—whether he is in his New York studio in West Eleventh Street or his country home in Massachusetts where he has built himself a large studio for his monumental work—is a steady and systematic worker and any complete record even of his more recent creations will call for all my available space.

To judge his recent work we must briefly traverse the past, and shall then form a conception of the whole of the man's art of its technical achievement and its underlying purpose.

As a matter of fact the young sculptor's first commission was *The Minute Man*—one of those hardy New England farmers who successfully resisted King George III and his soldiers—which was modelled when the artist was twenty three years of age and unveiled in 1875. A visit to Florence—where he worked in the studio of Mr Thomas Ball whom I remember myself as a young student in Arno's city—developed his taste and there followed



MOURNING VICTORY (MELAIN MEMORIAL)
DANIEL C. FRENCH SCULPTOR

The Sculpture of Daniel Chester French

(1879) that bust of Emerson to which the sage himself paid the compliment of remarking That is the face I shave

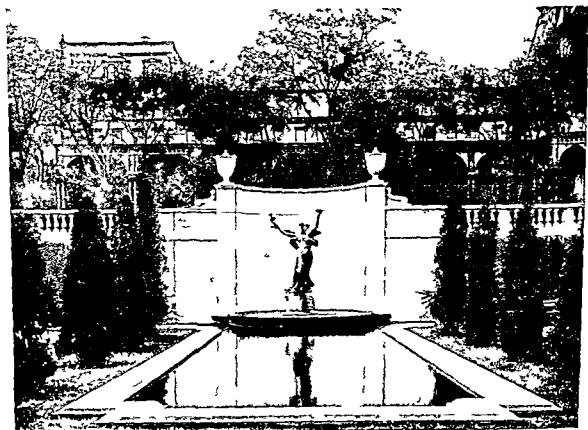
We shall find in his later work the form of Emerson to re appear robed and seated the keen kindly face looking out quietly and steadily on life and its problems and this figure designed for the Public Library of Concord in 1914 just thirty five years later than that earlier bust from the life must have been a labour of love for Mr French has spoken to me more than once of the delightful hours which his earlier life had shared with the sage of Concord who seems to have been beloved by all who knew him in that little New England community

In an article published some three years ago (1913) I endeavoured to press upon public attention the claims of architectural sculpture In so doing I quoted the words of one of our ablest English architectural sculptors Mr Albert Hodge who had said in Birmingham 'The finest sculpture has been architectural and has had allotted to it a part as important to the integrity of the

whole composition as the column and the entablature , and I added my own entire support in these words— In America under the unfavourable conditions for the plastic arts of a Puritan tradition and inheritance the energetic propaganda of one society has reversed the whole position and is flinging the United States with architecture and sculpture wedded into noble harmony

It is now before me to illustrate this remark in the work of Mr Daniel Chester French and here his connection with a brilliant American architect Mr Cass Gilbert, is of first importance This connection began as I believe with the decorative work of the Minnesota State Capitol at St Paul that great white marble structure which is due to Mr Gilbert's design and contains figure work by our artist and when Mr Cass Gilbert added to his earlier successes the New York Customs it was Mr French who was to add to his design those groups of the four Continents which are its greatest ornament

Before coming to these I wish to mention in this connection the decorative group over the doorway of



SPENCER TRACY MEMORIAL, SARATOGA SPRINGS, N Y

HENRY HADCOX ARCHITECT F C. FRENCH SCULPTOR



THE SPIRIT OF LIFE
(SPENCER TRASK MEMORIAL)
D C FRENCH SCULPTOR

The Sculpture of Daniel Chester French

the Historical Society Building at Concord, which was designed by Mr Guy Lowell of Boston this group by Mr French represents on either side the *Genius of Ancient and of Modern History*, with between them the Seal of the Historical Society, watched over by Minerva's owl. This is reserved, simple, absolutely decorative, while, among the thirty statues which adorn the exterior of the attic story of Brooklyn Institute, the *Greek Religion* and *Lyric Poetry* by our sculptor are draped female figures treated independently, and of great beauty of type and the *Epic Poetry* appears as a grand bearded figure of Homer.

When I was in Mr French's studio at Glendale in 1906 he was actually working on the great groups of the New York Customs, which are now of course in place. The composition is in every case more or less pyramidal and the difficult problems involved have been boldly met and solved. *Europe*, a queenly figure of noble type, with the shrouded form of History as her comrade, *America*, alert and ardent, the Redskins of her past behind her, *Asia*, seated in hieratic pose, the Buddha on her lap, the effulgent Cross behind her with her feet upon human skulls, are compositions nobly conceived, the detail subordinate to the central thought, the technical handling that of an accomplished master of his art.

To me personally *Ana* is the least pleasing, though I know others do not share that verdict, on the other hand *Africa*, a sleeping woman of Nubian type, the upper part of her form entirely nude, resting her sinewy right arm on the Sphinx

—satisfies me entirely in design and in the central figure. In the slumberous abandon of this grand torso, Michelangelesque in its splendid forms, and recalling the *Night* of the Laurentian Chapel, Mr French shows that when he selects the nude he can invest it with the same dignity and har-

monious beauty as his draped figures indeed among the great services which he has rendered to American sculpture not the least has been the fact that from first to last his aim has been lofty, his sentiment pure and unsoiled.

The nude lies behind all sculpture—behind every one of the noble draped figures of this American master, who has told me how much in his youth he owed to Dr Rimmer's masterly analysis of human anatomy. Yet one feels that it would have been—and has been—so easy for the young sculptor, fresh from the ateliers of Paris to exhibit his technical dexterity before the American public in those figures "*des femmes, des jeunes et jolies femmes*," which were wont to people the central hall of the Paris Salon. Daniel Chester French has in breathed his art with something of a more solemn music, of a severer, a more austere message. Like the distinguished Italian Leonardo Bistolfi he has been, pre-eminently in his monuments the sculptor of Death this very phrase recalls his wonderful



STATUE OF ABRAHAM LINCOLN AT LINCOLN,
NEBRASKA
D C FRENCH, SCULPTOR

group at Forest Hill Cemetery, nor has any monument to dead heroes excelled the lovely figure of *Mourning Victory*.

If in referring to the beginnings of modern American sculpture I have spoken of Puntanism as



STATUE OF EMERSON, PUBLIC LIB-
RARY, CONCORD, MASSACHUSETTS
D. C. FRENCH, SCULPTOR



MEMORY MONUMENT TO MOORHALL
THIRD IN GRACELAND CEMETERY
CHICAGO D. C. FRENCH SCULPTOR

The Sculpture of Daniel Chester French

being a stony soil to the sculptor's art, it yet possesses qualities to which the highest in that art may best appeal, it is the public which would choose the music of Handel or Elgar before that of Strauss or Offenbach, which will in plastic art prefer the deeper mood to that which is ephemeral. That is the public which the art of Daniel Chester French has claimed, has held for its own in his ideal figures and, in another way, in his portrait work, and it is of supreme importance to this wonderful nascent art of North America that he has been able to do so.

And with this *Mourning Victory*—erected (1910) in Sleepy Hollow to three victims of the Civil War—we are on the threshold of these later years of creative art which are the special theme of this notice. The *General Oglethorpe*—a tribute to the memory of one of the old Colonial Governors of Georgia—belongs to the same year and to the two years following two beautiful ideal figures which are reproduced here—*Memory* (1911) a monument to Moorhall Field in Graceland Cemetery, Chicago, and the winged angel of the *Kinsley Memorial* (1912) in Woodland Cemetery at New York.

There followed the *Abraham Lincoln*, unveiled in Lincoln City, Nebraska in September of 1912. Saint Gaudens, too had presented Lincoln in his Chicago figure, being helped there in the setting by that brilliant architect Mr. Stanford White. It would be invidious to challenge comparison, but Mr. French gives us the very man

in the tense energy of a figure which, with bowed head and clasped hands, is yet alive with purpose, the purpose to save his country.

In the pedestal and setting of this figure Mr. French was assisted by the architect Henry Bacon, as in his figures of *General Draper* (Milford, Mass., 1912), of *Earl Dodge*, *Emerson*, and the *Trask*, *Stuyvesant*, and *Longfellow Memorials*.

Earl Dodge, whose figure is reproduced under the title of *The Princeton Student*, was a very prominent member of his class at Princeton, and chiefly responsible for the organization of the College Young Men's Christian Union. I understand that this organization has been copied in other colleges with most beneficial results, one of the chief ideas being for the members of the senior classes to fraternize with the younger men.

The *Rutherford Stuyvesant Memorial*, in Tennessee marble, presides over the grave of Rutherford Stuyvesant in the cemetery at Alamuchy, New Jersey, where the great Stuyvesant estate is located, and the *Trask Memorial* is at Saratoga, on the site of the old Congress Hotel. Mr. French has said to me "This was a wonderful opportunity because they gave us this entirely unimproved plot of ground and permitted Mr. Bacon, the architect, and Mr.



'THE PRINCETON STUDENT'
(EARL LODGE MEMORIAL PRINCETON 1913)
DANIEL C. FRENCH SCULPTOR

Charles W. Leavitt, the landscape gardener, and myself, to treat it as we saw fit. I flatter myself that the result is a sufficient indication of this way of doing things. I do not know whether you know Mrs. Spencer Trask's writings,



KINSLEY MEMORIAL, WOODLAND CEMETERY, NEW YORK

D. C. FRENCH, SCULPTOR, HENRY BACON, ARCHITECT

but she is a remarkable woman, and it was she who suggested that I should make a statue representing *The Spirit of Life*. As she said, I had already made *The Angel of Death*, and why not the reverse, which was what her husband had stood for? Water flows from the bowl which the figure holds in her hand, and gushes from the rock beneath her feet. It is rare that a fountain has any water, but in this case there is an unlimited supply, and perfectly clear sparkling water at that."

The Angel of Death—to which Mr French alludes here—is of course his famous shadowy form arresting the sculptor's hand in the Milmore Memorial at Boston, and the reader will find *The Spirit of Life* as well as its architectural and landscape setting at Saratoga Springs here illustrated. Personally I consider this figure of *Life* as one of the most beautiful imagined in the sculpture of our time. She is buoyant, she almost floats, and radiates vitality and the setting compels the highest praise to Mr Bacon and Mr Leavitt.

This is an appreciation, not a catalogue, and

there are many works of interest which I have to pass by or merely indicate the lovely adolescent girl guided by her "Alma Mater" in the group of Wellesley College, the *Longfellow Memorial* (Cambridge, Mass 1914) with in relief behind it the line of figures from the poet's imaginings—Miles Standish, Sandalphon, Evangeline, Hiawatha—the *Genius of Creation*, brooding with outspread wings, while beneath are emergent the naked forms of youth and maid (Panama Pacific Exposition 1915), the noble seated figure of *Sculpture* of the same year for the St. Louis Art Museum.

In these last he has treated the human form with the same breadth and dignity as we have found in the Nubian Sleeper or the *Victory* of the Melvin Memorial. Life and Death—great ideas, great characters who stand in history for ideas—the splendid sense of beneficent life, or the sorrow for heroic death these and such as these form the under current of his inspiration such an inspiration as could do justice (if any could) to the issues and silent wounds of this fateful war.



• OUR EVENING ART-CLASSES HAVE COMMENCED

Mr. X (our dear Professor, who always puts things so thoroughly). "In conclusion, I can only repeat what I said last term—It's all light and shade, ladies—and either you're painting a battle piece, a bunch of grapes, or a child in prayer."

(By special permission of the Proprietors of PUNCH)

DRAWN BY P. H. TOWNSEND

THE BLACK AND WHITE WORK OF F H TOWNSEND BY MALCOLM C SALAMAN

ALTHOUGH "Punch" is proverbially never as good as it was, it nevertheless contrives to go on week by week, through the years and the decades amusing the world, and frequently making it think as well as laugh, for still its cartoons can thrill the Empire and cause the Nations to ponder, still with a pictorial joke or satire it can flutter our social dovescotes and titillate the continents. The fact is, "Punch" has created its own art standard, and year in, year out, this is maintained by the collective loyalty, as well as the individual talents, of its artists. It has been thought, of course, that the great "Punch" artists of the past would be irreplaceable that without Charles Keene's great art the standard must inevitably be lowered, that without du Maurier the social satire could never again shoot the flying folly with the same brilliant effect, that without John Tenniel the cartoon could no more move the nation's heart and conscience. But then, had it not been earlier said that with John Leech the humour of "Punch" had departed? With its happy adaptability to the changing times however, "Punch" always finds the artists it needs and

deserves, and who shall say that, in the hands of its present brilliant band of draughtsmen, the "Punch" cartoon is less telling than it was in the days so dear to the *laudator temporis acti*, that the pictorial humour is less laughable, the social satire less keen, the spirit of gay pleasantry less persuasive?

Among these graphic artists who are keeping up, with such unflinching humour and vivacity, the reputation of our venerable, yet ever youthful, contemporary, Mr F H Townsend has occupied for the last eleven years a position of peculiar influence and importance, that of art editor—a position, moreover, which is unique in the traditions of the journal. For it was not till Mr Townsend was invited to join the famous "Punch Table" in 1905, after having been a regular and popular contributor for nine years that it was decided to place the editing of the pictorial side of the journal in the hands of a practical artist. Mr Townsend, therefore, is the first art editor of "Punch" as distinct from 'the Editor, and perhaps the sustained excellence of draughtsmanship and the refined pictorial humour which one finds invariably in the pages of "Punch" owe not a little to his sympathetic influence. A better choice could hardly have been made, for Mr Townsend is himself a fine draughtsman, with a keen vision for the transient effect of physical



DRAWING FOR "PUNCH" (1896)

BY F H TOWNSEND

A great-granddaughter of Fielding has revised 'Tom Jones' for home-perusal (Daily Paper)
If the descendants of other last-century novelists show the same enterprise we shall have nursery scenes as above
(By special permission of the Proprietors of PUNCH)

action, and the momentary expression of character, as well as an intuitive grasp of type, controlled withal by a buoyant sense of humour, and a just feeling for pictorial essentials

It was in the year 1887 that this now distinguished black and white artist first swam into my ken. Aided and abetted by the graphic humours of Bernard Partridge, Dudley Hardy, G P Jacob Hood, and others, I was editing for Mr—now Sir William—Lever, a little weekly illustrated journal designed to let sunlight into the homes of the million, and of course I was on the look out for recruits of talent. Happening to meet Oscar Wilde one day, he spoke to me of a clever student of the Lambeth School of Art who was illustrating stories of his—"Lord Arthur Savile's Crime" and "The Canterville Ghost"—appearing in the "Court and Society Review", and a few days later the editor of that journal my friend Phil Robinson, the brilliant war correspondent and most delightful and original of writers on natural history, sent young Townsend to me with a letter of introduction. Nineteen years of age, and still in the schools he was already earning something of a livelihood by making comic drawings for one or two very popular periodicals while besides the Oscar Wilde stories, he was illustrating Phil Robinson's vivid records of war experience and travel adventure, 'As told to the Savages'. At once I saw that the bright engaging youth had the true illustrator's happy adaptability of intuition, with a facile grace and freedom of draughtsmanship and during the months that "Sunlight" ran its merry course its pages were brightened by Townsend's drawings, the social scene, the humorous incident, and the romantic illustration. From the first his versatility was in evidence, and when one looks at those drawings done just twenty nine years ago, comparing them with his work of to-day one may see how the boy was father to the man the constructive pictorial sense was there from the earliest, only simplifying with development, the vivacity of

draughtsmanship too, only finding easier, bolder expression

Mr Townsend was at the Lambeth School of Art from 1885 to 1889, and his friend and fellow student Mr A. J. Finberg, in a recent number of *THE STUDIO*, gave us a jolly glimpse into the school during that period, when there was a notable little group of genuine students there, all inspired by a real delight in art, and all destined to achieve fame. Charles Ricketts, Charles H. Shannon, Raven Hill, F W Pomeroy, T Sturge Moore, these made a stimulating company to work among. But this stimulus was not immediately forthcoming. The Antique Class, then under the able direction of Mr William Llewellyn, had to be gone through, but the monotony of the routine work with the stump bored the young student, eager to tackle the vital aspects of nature. However, he joined the wood-engraving class at the City and Guilds of London Institute, Kennington Park Road, and this proved his artistic salvation. Not that in wood-engraving Townsend found his métier any more than did John Leech or Fred Walker, Birket Foster, Walter Crane, or Harry Furniss, but in that class, directed by Roberts of the "Graphic," were also studying Ricketts, Shannon, and Raven Hill, and later Sturge Moore, and through the friendly influence of Ricketts and Reginald Savage, Townsend was admitted to the Lambeth life-class—then held in the same building



DRAWING FOR CHISELSEA ARTS CLUB'S FANCY BALL PROGRAMME, BY F. H. TOWNSEND



(By permission of the Syndicate of
the Cambridge University Press)

ILLUSTRATION TO SKEAT'S FABLES AND
FOLK TALES FROM AN EASTERN FOREST"
BY F. H. TOWNSEND

The Black and White Work of F. H. Townsend

—two years before the time required by the routine of the school. For a few months he worked upon the wood, copying with the graver a drawing of du Maurier's, but this taxed his patience sorely, while the life-class was the Mecca of his artistic studentship. He gave up reproductive wood engraving, feeling that it offered him no field for expression, and devoted himself with enthusiasm to the study of the human form. In the life class he was happy, and when he was not at work in it he would wander about London together with Mr. Tinberg, sketching the life and character that met his view at every turn. All sorts and conditions of men, women, and children he would draw, and every accessible phase of life, with its humours or its pathos. So he widened his range of vision, keeping his eye constantly alert for the pictorial aspects of everyday life. And this practice of ubiquitous sketching as a student has proved of incalculable value to his career as a pictorial journalist and book illustrator.

The work Mr. Townsend did in the now forgotten "Sunlight" led to his prompt engagement by the "Lady's Pictorial" and the "Illustrated London News," and his career may be said to have been fairly started, for, though he continued his studies a further two years at the Lambeth Art School, his drawing pen was thenceforward constantly and variously busy. And his temperamental gaiety, with his cheerful, healthy outlook on life, and the ready versatility of his talent, seemed always to invest his work with the grace of enjoyment. His industry was unflagging, but, although most of the brighter picture periodicals welcomed him to their pages, and many commissions for book illustrations were forthcoming from the publishers, his ambition was to work for "Punch." The comic drawings he did for "Judy" and "Pick-me-up" were doubtless stepping stones to this, and it was a proud day for the young artist when, in 1896, his first "Punch" drawing appeared. We reproduce this here (p. 27), not merely for the sentimental reason that



DRAWING FOR "PUNCH" (1908)

BY F. H. TOWNSEND

"Whi way has ye given over smokin' Doss?"

"Well, I find it's no a pleasure. A tod-ty's an teleracy, ye ken, cross over smokin' and if ye're smokin' another laddy a, ye hae to run yer p's, a see tight it'll no draw."

(By special permission of the Proprietors of PUNCH)

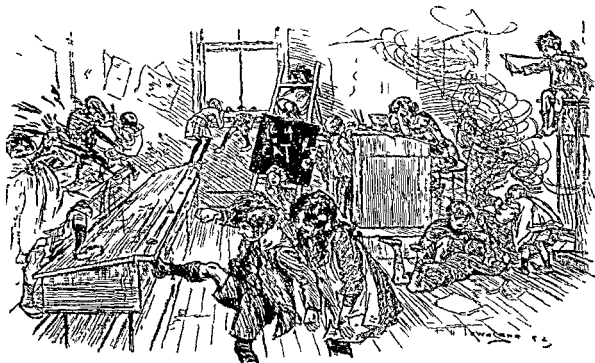
The Black and White Work of F. H. Townsend



"IF THEY HAD LIVED IN THE DAYS OF GOOD KING GEORGE!"

DRAWN BY F. H. TOWNSEND

Mr. William Shakespeare dictates two plays and a sonnet simultaneously
(Tableau arranged by the Express Typewriting Bureau)



"MORE FREEDOM!"

DRAWN BY F. H. TOWNSEND

A Teachers' Association paper threatens, among other things, "to place a child in an atmosphere where there are no restraints—where he can move freely about the schoolroom—where the teacher is essentially a passive agent—and where there is no punishment."

(By special permission of the Proprietors of PUNCH)

The Black and White Work of F. H. Townsend

it was his first, and so suspected his distinguished connection with the world famed comic journal, but because it shows that from the start his humorous drawing was in the true "Punch" tradition of elegance and refinement, while yet quite his own. The three little girls, with their black stockinged legs and uniform print dresses sitting in a row on the sofa, avidly reading the eighteenth-century novelists, are pictorially conceived with happily original effect, and the elusive something is here that constitutes the quality of charm which is seldom absent from Mr Townsend's work, no matter what may be the subject.

As we look over the examples reproduced here, we may see that this charm is not merely a deliberate artistic quality, but a natural reflection of the artist's joyous way of looking at things, that makes for happy observation and spontaneity of record. Look for instance, in the drawing called *Our Evening Art Classes have commenced*, at the absurdly characteristic gesture and pose of the 'dear professor' as he makes his fatuous statement, and then see with what charming naturalness the varied

listening attitudes of the typical lady art students have been recorded. Here everything is as circumstantially expressive and true to type as in the drawing, of later date, *Unrest in the Near East*, where the artist shows himself equally at home with his humours of Cockney coster character and circumstance. This vivid presentation of character, without the exaggeration of caricature, is always a notable feature in Mr Townsend's illustration of comic incident, and you will find humour not merely in the legend but inherent in the drawing itself. See it in the beaming self-content of the woman, subject to fits, in the railway carriage, and the horror of her fellow traveller. See it in the expressions of the Shakespeare-bored playgoers in the theatre-box, and of the two Scotch cronies discussing the financial philosophy of smoking. Does it need any legend to point the joke of the lady's hat with monstrous feathers, or of Shakespeare dictating to the three typists?

The vivacity of invention with which Mr Townsend can illustrate the comic side of a serious proposition is delightfully shown in the



'NON-STOP'

Cherry Passenger on Portsmouth Express Well I must say it's a gite relief to me to 'ave a gentleman in the carriage. It's twice now I've ad a fit in a tunnel."

(By special permission of the Proprietors of PUNCH)

DRAWN BY F. H. TOWNSEND



(By special permission of the
Proprietors of PUNCH)

TRUE APPRECIATION (overheard at the Theatre)
Mrs. Parnet : I don't know that I'm exactly
gone on Shakespearean plays (Mr. P. agrees)
DRAWN BY F. H. TOWNSEND

school room scene according to the novel theory of less restraint and more freedom in the training of children. With his faculty of retaining sympathy with the pranks and joys of the young, he revels in drawing children, and he is always happy with them. Isn't that group of the boy kicking up the inkstand at the other on the desk, with the little girl standing by in admiring glee, simply delicious? It is this charming and joyous sympathy in the picturing of children which made Mr Townsend's illustrations to Kipling's "Brushwood Boy" so completely in harmony with the book. His sympathies and interests are indeed wide in their range. In the pages of "Punch" this is constantly seen, for one week we may laugh at some humorous incident of the golf links, the cricket field or the drill ground (Mr Townsend is an ardent devotee of all three) and the next the world may thrill at some cartoon instinct with fine human emotion or keen convincing satire. And the remarkable extent of his pictorial versatility is evident in many books of diverse character. Our reproductions include an illustration to W. Skeat's "Fables and Folk Tales from an Eastern Forest," a volume in which one sees that Townsend's graphic imagination in the depicting of

strange creatures of the wilds is as remarkable in its suggestive truth as his drawing of the more familiar animals. An expert fencer himself, Mr Townsend is the representative British draughtsman of the art of swordsmanship, as may be seen in the extraordinarily spontaneous illustrations to the English version of Baron de Biazancourt's "Secrets de l'Épée." But a mere mention of some of the authors whose books he has illustrated would be enough to show what a wide field his pencil has covered.

Mr Townsend, with all his success and popularity, has never lost the spirit and zest of the student, and two or three years ago he determined to learn etching. Sir Frank Short gladly took him into his engraving school at South Kensington, and very quickly Mr Townsend found his way upon the copper, and produced etchings which gained him election to the Associateship of the Royal Society of Painter Etchers. One of these is reproduced on p. 37—a portrait of charm though as one looks at it, one cannot forget that the etcher is, first and foremost, an accomplished artist in pen and ink. That he may yet prove, if he wills it, an accomplished artist also with the line of the essential etcher is quite within the bounds of probability.



THE INCREASING DEIRAVITY OF WOMAN. ANOTHER IMPUDENT CASE OF "KLEPTOMANIA" IN BROAD DAYLIGHT.
(By special permission of the Proprietors of PUNCH.)
DRAWN BY F H TOWNSEND



"UNREST IN THE NEAR EAST"

"Look 'ere Liza Mullins Did you say as I'd collared the tanner you lost?"
 "Nothink of the kind! Wot I said was as I'd ave found it if you 'adn't 'elped me to look for it."

(By special permission of the Proprietors of PUNCH)

DRAWN BY F. H. TOWNSEND



PORTRAIT FROM AN ETCHING
BY F H TOWNSEND ARE

THE ROYAL ACADEMY EXHIBITION, 1916

SINCE the war began British Art has certainly had more than its fair share of trouble and discouragement. In a time of national stress, when all the ordinary conditions of existence have undergone a complete change, it was only to be expected that the art worker should have to suffer an upset in his affairs and should have to struggle against a series of unexpected difficulties—he could scarcely hope to escape when the whole community is affected. But during the last few months his inevitable disabilities have been added to by want of consideration on the part of the public. Art, to put it frankly, has been unfairly neglected—it has been ignored to a great extent by the press and forgotten by a large section of the people: its real and serious claims to support have received scanty attention and the need for special measures to maintain it in a condition of vigorous vitality has been insufficiently appreciated.

Let the Academy exhibition this year—and the fact must be recorded to the credit of the artists of this country—shows no falling off either in sincerity of intention or strength of achievement. Indeed, there is perceptible in the collection brought together a definite stiffening of effort and an actual improvement in the quality of the contributions. Instead of being disheartened by the experiences of the past year our artists have increased their determination to do justice to themselves and to prove themselves able to rise to the occasion. They have, in time of war, given us an exhibition which is more dignified, more serious, and more impressive, than any of those which have been seen at Burlington House for some years past.

And this result has been attained, not by an increase in the number of works which stand strikingly above the general average of accomplishment but by an all round improvement in the rank and file of the contributions. Men who have done consistently good work in the past have raised their standard: painters who have been inclined to be a little too freakish and experimental in their practice have found themselves and steadied down, artists who have pursued the commonplace too persistently have discovered better sources of inspiration. A sturdier sense of responsibility has been developed, and consciously or unconsciously the art world seems to have arrayed itself for a keen struggle against the adverse influences by which it is threatened.

It remains now to be seen whether the people in this country will recognise the new spirit by which our art is being stimulated and respond to its energy. Certainly, the Academy exhibition this year should set every sensible person thinking deeply, and should make everyone feel how strong is the claim of our art workers to sincere encouragement. Such a show, which draws its material from all parts of the country, sums up the attitude of the whole British school and enables us to judge from year to year what are the tendencies by which the artistic activity of the nation is being directed and whether we have to welcome progress or to deplore a falling off. When these tendencies are as sound and as hopeful as they seem to be this season the Academy exhibition can arouse very pleasurable emotions—is it too much to hope that it will excite also in the people who see it a feeling of gratitude to the artists who are facing troublous times with courage and devotion?

That there has been no increase in the number of "star" pictures exhibited at Burlington House has already been said, and that the exhibition depends for its interest less than usual upon the few exceptional performances which assert themselves at the expense of the rest of the collection. But there are, nevertheless, certain canvases which claim prior consideration on account of their unusual qualities of invention and execution. Among these, strangely enough, there is nothing by Mr Sargent, who has so often in past years dominated the Academy by the sheer strength of his personality. He is represented only by a couple of decorative designs which have offered him little scope for the assertion of his amazing technical dexterity—they are interesting unquestionably, but not supremely important. His place as a portrait painter has been taken by Mr Orpen, whose rapidly maturing powers have never been better displayed, all his contributions have an arresting strength of characterisation and significance of brushwork, and all have an essentially individual quality of observation. The most conspicuous achievements of them all are the extraordinarily intimate portraits of *The Right Hon the Earl of Spencer, K.G., G.C.I.O.*, and *James Low, Esq.*, of "*The Scotsman*," but the dainty picture of *Miss St George* is in a different way hardly less convincing. By work of this order Mr Orpen puts beyond dispute his right to rank among the great masters of our generation.

Another painter who more than maintains his justly high reputation is Mr Charles Sims. His *Clia and the Children, 1915*, is a wonderful pictorial



THE POULTERS SHOP
BY FRANK BRANGWYN, ARA

exercise in which existing difficulties have been met and triumphantly overcome and his *Iris* is a singularly happy solution of a perplexingly subtle problem of tone and colour management. He shows a *Portrait* too which fascinates as much by its charm of treatment as by its striking originality of manner. Then there is Mr Branwyn who after too long an absence from Burlington House makes a dramatic reappearance to remind us that as a decorative painter he is still without a rival. His large still life group *The Poulterer's Shop*—it has been bought by the Chantry Fund trustees—shows to perfection his power as a colourist and craftsman, and his landscape *In Pyrene* and his allegorical composition, *Mater Dolorosa Belgica*, are well worthy to be associated with it.

Again, there are such notable canvases as Mr Waterhouse's *The Decameron*, Mr Greiffen hagen's *Pastoral*, Mr Russell Flint's sombre and effective *Mothers of Heroes*, Mr Tom Mostyn's gorgeous colour fantasy *The Golden Island*, and Mr Richard Jack's vigorous scene from the history of the moment, *The Return to the Front*, and there is a very cleverly painted camp subject *Before the Drun*—soldiers round a fire—by Mr Fred Roe. Mr Edgar Bundy's domestic drama *The Doctor Forbids* is one of his most robust performances, Mr Byam Shaw's wonderful composition *The Arrested Spear* is the most ambitious and successful effort he has made for some while, and Mr H. Watson's picture *The Spirit of Youth* gracefully arranged and admirably painted, marks a very real advance in his practice.

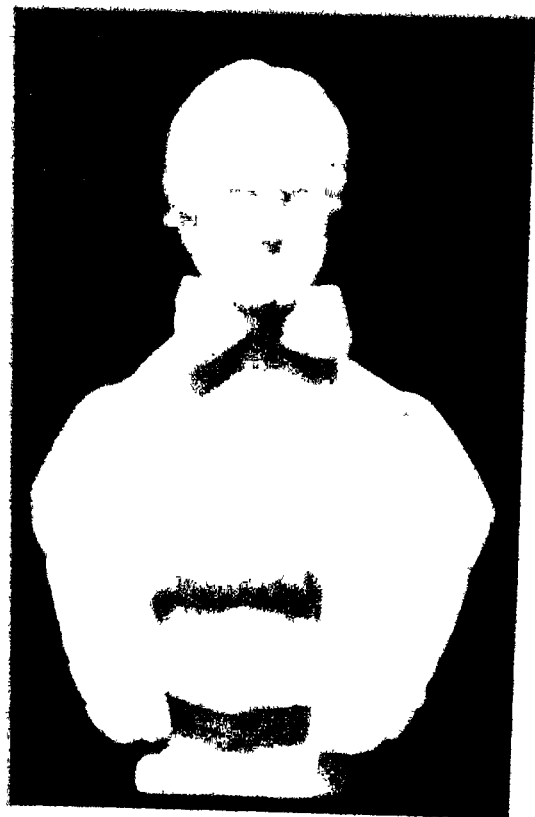
Other figure pictures which claim attention are Mr Clausen's *Youth Mourning*, Mr St. George Hares *The Angels of God*, Mr Anning Bell's vivacious *Spring Ketch*, Sir W. B. Richmond's *Sleep*, Mr Hacker's *Abundance*, Mr Borough Johnson's *Belgian Refugees*, Mr James Clark's *The Fife*, and the two delightful colour arrangements *Frances and Pippies*, by Mr Melton Fisher.

Among the landscape painters Mr Arnesby Brown is, as usual, deservedly prominent. He shows no large picture this year, but his four small canvases *September Morning*, *The Church on the Hill*, *View of Great Yarmouth*, and *The Estuary*, have in a high degree those qualities which have always given distinction to his work. Mr David Murray is at his best in his broad and expressive landscape *Sending the Summer Air*. Mr D. Y. Cameron's exquisite draughtsmanship and subtle perception of tone are seen to the fullest advantage in his *April* and Mr Hughes Stanton's vigorous methods are excellently illus-

trated in a series of compositions the best of which is the very convincing *Sunlight on the Sea*. Of great interest too, are Sir L. A. Waterhouse's *The Mantle of Winter*, Mr R. Vicat Cole's *The Trailing Pul*, Mr Bertram Ernestman's *Waters of Washburn and Wharfe*, Mr H. Knight's *De mare Tio*, Mr Coutts Michie's impressive *Winter in Surrey*, Mr Leslie Thomson's *Over the Sea to Skye*, Mr Oswald Goodman's tragic *Winter*, Mr R. W. Allans *In the Open Sea*, Mr James Henry's *Gathering Clouds*, Mr Albert Goodwins *Canterbury and Durham*, Mr Tom Robertson's *Holme Lidske, Iskerell*, and the brilliant *Jue de Lere* by Mr A. J. Black.

The portraits are, as a whole, well worthy to maintain the tradition of the British school, and a long list could be made of those which make special claim for attention. Mr Lavery has painted the Lord Mayor with appropriate strength and dignity, and Mr Harold Speed the King of the Belgians with a happy combination of symbolism and reality, and Mr Llewellyn Mr Hacker, Mr George Henry, Mr Richard Jack, Mr Fiddes Watt, and Mr Bundy are all admirably represented. Mr J. J. Shannon's *Miss Isabel Burrell* is most attractive, and Mr Charles Shannon's portrait study, *The Lady with the Imethyst*—another Chantry Fund purchase—is an acceptable example of his work. As paintings of children Mr Herbert Drapers *Little June*, Mr Ralph Peacock's *Petty*, *Daughter of Lann Profumo*, and Professor Morris's family group are all interesting. Other pictures which must not be overlooked are the two animal paintings by Mr Arthur Wardle, the interiors by Mr Van der Weyden and Mr E. Townsend and the clever little sketch of *Lord Byron's Palace, Venice* by Mr Ludovic.

There is too much to see in the two sculpture galleries. The large *Titanic Memorial* by Sir Thomas Brock, the colossal equestrian statue of King Edward by Sir W. Goscombe John, the wonderful bust of Lord Roberts by Mr W. R. Colton, the statues of King George by Mr Mackennal and of Queen Mary by Sir George Frampton and Mr Thornycroft's group *The Aias* which is the third purchase of the Chantry Fund trustees are prominent works. Sir George Frampton's bust of Nurse Cavell apart from its personal interest, is a fine example of the sculptors' art and there are other things by Mr Drury, Mr Pomeroy, Mr Reynolds-Stephens, Mr Nicholson Babb, Mr Derwent Wood, Mr H. Pegram and Mr Gilbert Bayes which prove the sculptors to be quite as zealous as the painters in their support of British art.





JAMES LAW ESQ OF
THE SCOTSMAN BY
WILLIAM ORPEN ARA



"MISS ISABEL BURRELL."
BY J. J. SHANNON, R.A.



"APRIL." BY D. V. CAMERON, A.R.A.



"CLIO AND THE CHILDREN, 1915"
BY CHARLES SIMS, R.A.



"IN PROVENCE" BY
FRANK BRANGWYN, A.R.A.



"THE SPIRIT OF YOUTH"
BY HARRY WATSON



"LITTLE JUNE" BY
HERBERT DRAPER



'MISS ST GEORGE' BY
WILLIAM ORPLIN, A.R.A.



"MRS BUCKLEY' BY
ARTHUR HACKER RA



THE LADY WITH THE AMETHYST
BY CHARLES SHANNON A.R.A.



"VIEW OF GREAT YARMOUTH"
BY ARNESBY BROWN, R.A.

STUDIO-TALK

(From Our Own Correspondents)

LONDON—The attitude of the State towards art in this country has never erred on the side of generosity, and is in marked contrast to the friendly encouragement which the arts in general receive from the governments of Continental nations. But in spite of this frigid indifference very few people thought when the Chancellor of the Exchequer announced his intention to levy a tax on entertainments that art exhibitions were to be put on the same footing as the so-called "picture palaces, football matches, and other amusements of the popular kind, and called upon to contribute revenue to the State. Naturally the proposal excited strong opposition on the part of the various bodies affected, but unfortunately the vigorous protest organised by the Council of the Imperial Arts League, and supported by the Presidents of all the leading academies and societies failed to make

an impression on the Chancellor. When the Act for the early closing of shops came into force some two or three years ago art exhibitions were held to be subject to its provisions, and certainly there is a good deal more to be said for putting them in the category of "shops" than for grouping them with kinemas and boxing bouts, since the most important object for which an art exhibition is held is to effect a sale of the works exhibited. Of all professions art has suffered most by the war, and recognition of this fact should have secured the exemption demanded by its representatives, especially as the amount of revenue which will flow to the Exchequer from art exhibitions is likely to be very small and indeed insignificant as compared with that yielded by the popular resorts.

The Spring Exhibition of the International Society of Sculptors, Painters, and Gravers now being held at the Grosvenor Gallery is through force of circumstances almost entirely national like

the other exhibitions of the society since the outbreak of war, the only foreign artist represented apart from two with Japanese names, being a Belgian painter, M. Leon de Smet. At the Spring exhibition of last year a series of delightful pastels by that doyen of Belgian landscape painters Emile Claus, added materially to the interest of the show, but there is nothing of his in the current display. If in this assemblage of paintings, drawings and prints—the sculpture, in spite of the prominence given to plastic art in the Society's title consists of only about half a dozen items—it is difficult to single out any work as of superlative importance there is yet much that does credit to the reputation which the Society enjoys. Portraits such as Mr A. McEvoy's *Hon. Mrs Cecil Baring*, Mr John Lavery's *Lady Ursula Grosvenor*, Mr Gerald Kelly's *Lady Evelyn Farquhar*, Mr William Nicholson's *Symonds June Esq.* and *Col. Stuart Wortley*, Mr Charles Shannon's *Lady in a Fur Coat* and Mr William Strang's *Cynthia King Farlow*, each different from the rest in its technical methods, lift this exhibit on far above the commonplace. Mr Nicholson's *The Hundred Fugs* is a veritable tour



BETSY DAUGHTER OF BARON PROFUMO
(Royal Academy)

BY RALPH PEACOCK

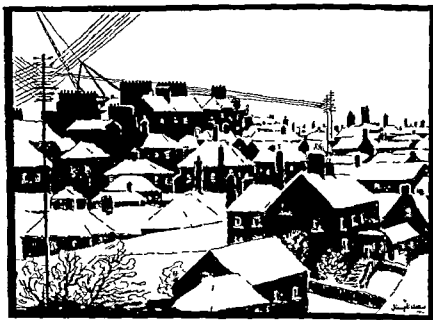
de force in still life painting, though at first sight a little disconcerting Mr Pryde's *The Shrine*, in which the figure of Christ carved in stone and standing on a pedestal, soars high above the people grouped around the base, is bold in design, and if, like so many of his paintings of a theatrical character, is theatrical in a deeper sense than the term usually implies. The pictures of Mr Munings such as *St Burian Races* and *At a Hunt Steeplechase Meeting*, impart a note of hilarity to the show while next door to one of them Sergt Alfred Withers presents a vision of idyllic calm in *The Minister's Garden*. There are some excellent examples of flower painting by Mr W B E Ranken and Mr Davis Richter and a fine costume study by Mr Francis Newbery called *The Spanish Shawl*. Mr G W Lambert, Mr Will Ashton, and Mr H S Power, all three of them Australians, are well represented and Mr Lambert, besides some capital portraits in oil shows a number of lead pencil portraits of great interest. Among other paintings which give strength to the exhibition are Mr Howard Somervilles *Eileen*, Mr James Quinn's *Mais d'Avril*, Mr Lamorna Birch's *The White House*, Lamorna, Mr Moffat Lindner's *Dordrecht from the River Maas*, Mr Ludovici's *Portrait of Madame Peake in Crinoline*, and Mr Talmages *The Studio Window*. As usual there is an interesting collection of work in other mediums such as water colour, pastel, tempera, etching etc.

Our record of this season's exhibitions would be incomplete without reference to one which for several days attracted a large throng of people to the premises of the Dominion of New Zealand in the Strand where was displayed a series of water colours and pencil sketches of Gallipoli by Sapper Moore Jones an artist member of the "Anzac force whose glorious deeds in that unfortunate campaign will never be forgotten. Mr Moore Jones's water colours showed a facile command of the medium, and while keeping the human element subordinate convincingly rendered the stern rugged character of the country in which the military operations were carried on. Another artist soldier from the

Antipodes who has contributed to London exhibitions this season is Signaller Silas Ellis, attached to the Australian Imperial Force, whose pen and ink sketches from the same field of operations were to be seen at the Fine Art Society's Galleries, though these were both fewer in number and more fragmentary in character, they were interesting as the impression of an artist who had seen and felt the grim realities of the historic landing at Anzac. And then at the Goupil Gallery there was on view a large painting with a number of the sketches made for it, by a Chelsea artist whose name is more familiar to our readers—Mr Eric H Kennington, a private in "The Kensingtons," whose valour has earned for them the name of "The Glorious 13th." The picture, exhibited in aid of the "Star and Garter" Building Fund, shows a group of these brave fellows with the artist himself among them just as they have left the trenches at Laventie after four days of almost inconceivable hardship and is another touching reminder of the sacrifices made ungrudgingly by our countrymen on behalf of the nation.



DESIGN FOR A COT WOODCUT BY GEORGE ATKINSON A.R.H.A.
(Black and White Artists Society D. Mun.)



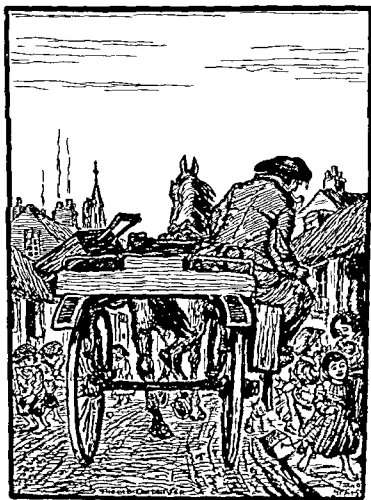
"SNOW (DESIGN FOR WOODCUT)

(Black and White Artists' Society, Dublin)

BY J. CRAMPTON WALKER

works to suggest the revolution in painting brought about by the Impressionists, and they had not even the brilliance and precision that distinguished the best work of the painters of an earlier day. These strictures do not apply to the works shown by, amongst others, Mr G W Lambert, Mr David Muirhead, Mr Henry Fullwood, Mr Moffat Lindner, and Mr Ambrose McEvoy. The last named showed a portrait of a little girl *Anna*, exhibited if we mistake not at last year's

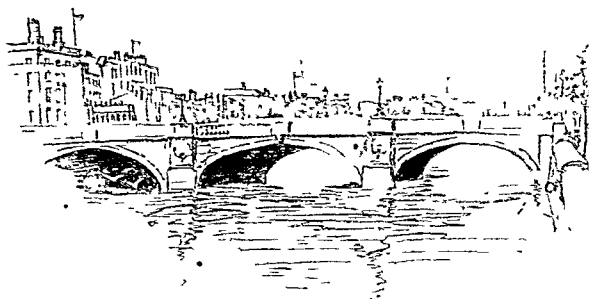
DUBLIN — The annual exhibition of the Royal Hibernian Academy was of average excellence, so far as the work of the Irish painters and sculptors represented is concerned, though one missed the work of Mr William Orpen, whose resignation of membership is a serious loss to the institution. The works by outside contributors on the other hand were less interesting than usual and one is tempted to speculate as to the motives which influenced the selection committee with regard to some of the inclusions. Dull subject pictures and still duller landscapes by painters of mid Victorian tendencies are of no value in the only important Dublin exhibition at which the Irish student is afforded an opportunity of studying contemporary painting. There was little or nothing in many of these imported



THE OIL CAR I RIVER

DESIGN FOR A BROADSIDE (GLAUCAL PRESS) BY JACK R. YEATS
(Black and White Artists' Society, Dublin)

* This report of the R.H.A. exhibition was written just before the outbreak of the Rebellion and the destruction by fire of the Academy building and its entire contents. Our correspondent has arranged for several of the exhibits to be photographed for us before Easter but difficulties arose at the last moment and this attention could not be carried out — EDITOR

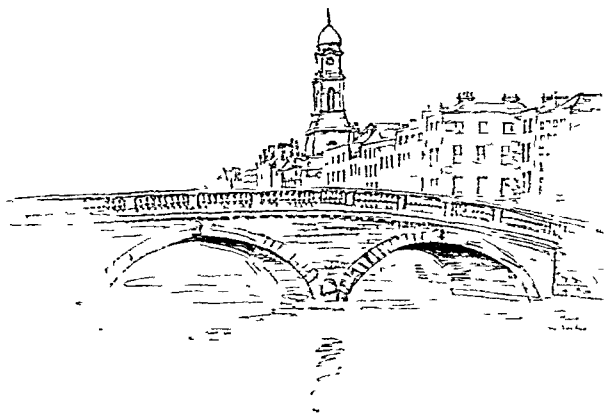


"O'CONNELL BRIDGE, DUBLIN"

PENCIL DRAWING BY M. K. HUGHES, A.R.

International, which was exquisite in its sense of tone and values, and the intimate delicacy of observation conveyed. Amongst the Irish Academicians Mr W. T. Leech and Mr Gerald Kelly are both distinguished by their sincere and vital

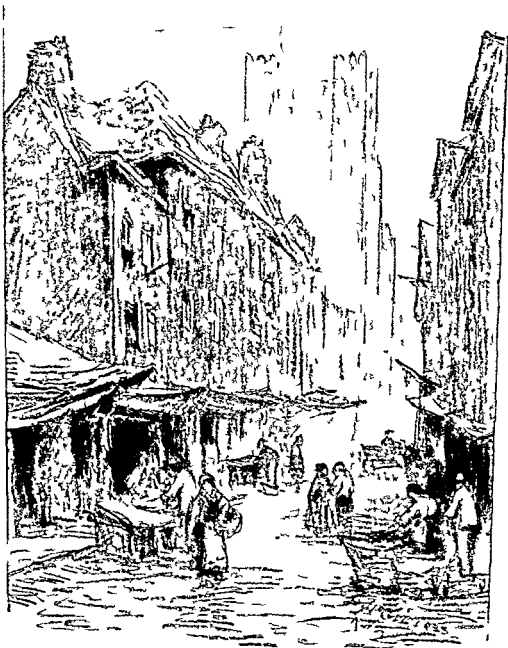
work. The former exhibited a portrait of Professor H. Brougham Leech remarkable for its intensity of expression, and in another manner a radiant impression of *The Bathing Beach at Concarra* delightful in its fluent continuity of line and colour.



"WHITWORTH BRIDGE, DUBLIN"

PENCIL DRAWING BY M. K. HUGHES, A.R.

(Paint and Ink on Art. & Savoy, Dublin)



(Black and White Art
Society Dublin)

AN OLD STREET IN DUBLIN
PENCIL DRAWING BY
BINGHAM MCGUINNESS RHA

Mr Gerald Kelly's instinctive draughtsmanship and fine sense of design were shown in a marked degree in his portrait of a girl *La Craze Noire* as well as in his Eastern landscape and portraits

The portraits were indeed the strongest feature in the exhibition. Of those by the President the most successful was the sketch portrait of General Hickie which showed direct observation and freedom of touch, Miss Sarah Purser's serene portrait of Miss Maire O'Neill as *Deirdre* had an intimate emotional appeal. Mr Slater's portraits were vital and accomplished especially his *Man in Green* a brilliant study of effects of light. Mr J J Shannon was less satisfactory than usual in his portrait of Lady Wimborne and her son, it contained some fine passages and exhibited the feeling for colour always present in this painter's work but was marred by a certain slackness of handling and a regrettable tendency to indulge in easy effects. Mr Lavery on the other hand was represented by one of the most beautiful of his open-air studies *Girls in Sunlight* painted on the beach at Tangier. Good portraits were also shown by Miss Clare Marsh Mrs Clarke Miss Florence Baker

and Miss B Elvery, that of a child by the last named was delightfully fresh and attractive

Amongst the Irish landscape painters Mr N Hone Mr MacIlvaine, Miss Estella Solomons and Miss Hamilton all showed interesting work, a small study of trees by Miss Sarah Purser was remarkable for its technical certainty and delicacy of vision. Mr R C. Orpen's water colour studies of still life have become a feature of these exhibitions and his work this year in this genre was in advance of anything he has yet done. Mr Jack Yeats was seen at his best in his vivacious Irish studies *The Donkey Shore* and *The Turning Post in the Tide*. In the sculpture section the most important exhibit was Mr Oliver Sheppard's bust of Mr George Russell (A.E.) a fine and dignified work intensely modern in feeling.

The third exhibition of the Black and White Artists Society of Ireland shows a distinct advance on that of last year both in the standard and variety of the work. Mr J Crampton Walker the energetic Hon Secretary of the Society to whom much of the success of these exhibitions is due,



THE EXAMINATION HALL, TRINITY COLLEGE DUBLIN

(Black and White Art by Society Dublin)

ETCHING BY M. A. HUGHES A.R.E.



has succeeded in bringing together a representative collection of prints and drawings which afford a striking demonstration of the interest now being taken in Dublin in black and white work. Mr Crampton Walker's design for a woodcut *Snow* (reproduced on p. 55) shows a sense of rhythm and pattern and much vivacity of expression and his charcoal study *The Falls of Tummel* is full of light and atmosphere. Mr George Atkinson's powers as an etcher are admirably displayed in *The Devil's Bride* and *Settegnano*. He also exhibits some delicate pencil studies and a charming woodcut *Design for a Cot*, one of a series of designs for a set of cottage furniture now being carried out in the Irish technical schools. Mr Jack Yeats's virile line is seen in his set of original drawings for a broadside *The Camas Man* and *The Old Car-driver* are especially effective in their strong feeling for characterisation. The old streets and bridges of Dublin have attracted several of the exhibitors amongst them Miss Myra Hughes, an accomplished etcher and Mr B. McGuinness, who shows a pleasant drawing of a picturesque old street with its stalls and open market and the tower of St. Patrick's Cathedral in the distance. This street has since been rebuilt and altered out of all recognition. Amongst the other exhibitors are Mr Gerald Wakeman whose pen and ink drawings are full of vitality and feeling for the expressive quality of line. Miss Estella Solomons whose sandground etching *Near Dublin* is very delicate in treatment. Lieut. Robert Gibbings whose woodcut *The Retreat from Serbia* is strong and original in design and Miss Dorothy Cox who shows a good charcoal drawing *Sheep in the Rain*. E. D.

EDINBURGH — Among the younger Scottish painters Mr Charles H. Mackie occupies an outstanding position as a colourist. Fertile in ideas he is attached to no school of painting but has worked out the problems of colour and composition for himself since his emergence from the student days. No thinker can discard the heritage of the ages, and Mr Mackie would be the last man of whom that could be said but on the other hand no one who aspires to express his ideas, either in literature, music, painting or sculpture can suffer any convention or academic canon to circumscribe the mode in which he feels that he can most fully express himself. Mr Mackie in his earlier work may have given colour to the suggestion that



SHEEP IN THE RAIN

CHARCOAL DRAWING BY DOROTHY COX

(Black and White Arts & Society Dublin)



'THE NUT GATHERERS' BY
CHARLES H. MACKIE, A.R.S.A.

construction as the term is generally understood played but a small part in his scheme of things but then he was only feeling his way towards that fuller expression which he has now attained and which in his later work has been manifested in many notable instances. He has convincingly demonstrated the value of form and the expressiveness of line.

Most fully, perhaps, has he revealed his ideas in that wonderful series of Italian landscapes that of late have engrossed so much of his time. It was no easy task to attempt to present Venice or Rome in any new aspect. Generation after generation of painters has studied in Venice and tried to say something about it till one might well conclude that there was nothing new to be said. Yet those who have seen Mr Mackie's paintings of Venice by night must have realised that here was the expression of an original mind of one who sees beneath the surface of things and has the ability to impress others so that his conception remains in their mind as something vital and living. Architecturally it was the old Venice one saw the city

of splendid palaces and yet on these historic piazzas the life is that of to day. But to day as in the long past yesterdays there is the same mystery and beauty in the night and in the realisation of this basic unity of past and present Mr Mackie found his justification.

Because of the large part that colour plays as a component part of his composition Mr Mackie's work is not very effectively translated in monochrome but the reproduction of *The Nut Gatherers*, which appears in this issue conveys very clearly his general scheme of work. It is a Roman landscape and from the blue of the distant lake to the warm hues of the foreground there is a rich and varied progression of colour harmonies built as all symphonic poems must be, on sound constructional lines but so filling the eye with the sense of sumptuous beauty that the means by which this is attained do not count. The craftsmanship is there but it is the artistry that one sees. The impression is vivid harmonious complete. The painting was exhibited at the recent annual show of the Society of Scottish Artists.

A E



THE WOUNDED TORERO"

(See Amsterdam St d o Talk next page)

BY PIET VAN DER HEM

AMSTERDAM—Though young in appearance, Piet van der Hem is an artist of mature talent, and his work has in consequence already assumed an important place in modern painting. As a landscape painter he could undoubtedly have excelled, but his innate preference has led him in the direction of *genre* subjects taken direct from life in crowded restaurants. The circus, the theatre, the ballet have also furnished him with material for expressive portraits and characteristic studies of the types to be found at these haunts of the seeker after amusement and the elegant demi-mondaine. And the artist's pictures give one the impression that he has really been present at these gatherings and has seen and noted all that passes before his eyes—the sober bourgeois out "on the spree," the magnificently accoutred "Grand Duke" lounging in his private box, beautiful women seated at the tables. The mind's eye sees the flowers, the fruit and the champagne in the hazy backgrounds, the play of subdued light makes itself felt, and one can almost hear the rippling laughter, the gay badinage and even those questions and answers that are uttered *sotto voce*. Van der Hem excels in this species of *genre* painting; he is the interpreter of a caste, like Steinlen for example, of whom by the way he is a great admirer.

But the great skill of this artist plays about the surface of things; his subjects are observed in masterly fashion rather than profoundly felt. In his art there is no place for the tragedy of life that indefinable poignant element which we get in a *Pierrot* by Villette, a character study by Rops or one of Toulouse-Lautrec's girls. The attitudes and expressions of the negro and negress in his picture of a cake walk are admirable, and his painting of

a clown proves him to be a physiognomist of great power. His portraits, on the other hand, betoken a considerable concern about style, and above all a desire to achieve elegance of *figure*; the arrangement, the *mise en page* is a trifle commonplace, and emotion is altogether lacking, but how skilfully he handles his crayons! In some of his large portraits he reveals himself as a painter *par excellence* and in their colour and composition we may be reminded for a moment of Zuloaga, but curiously enough it is in his Spanish subjects that the personal note is most apparent, as for instance in *Le Torero blest*.

Unlike certain artists who resort to seclusion in order the better to concentrate their energies, Van der Hem has preferred to wander; he has in



AT THE CIRCUS"

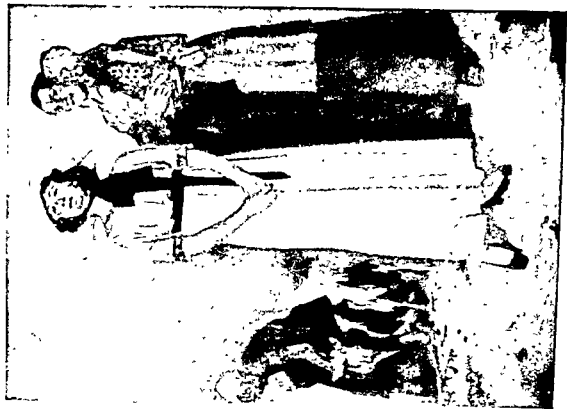
BY PIET VAN DER HEM

(Photo Argis Photo Bureau - Amsterdam)



"SPANISH GITANOS"

BY PIET VAN DER HEN



"WOMEN ON THE DUNES AT NATUYK"

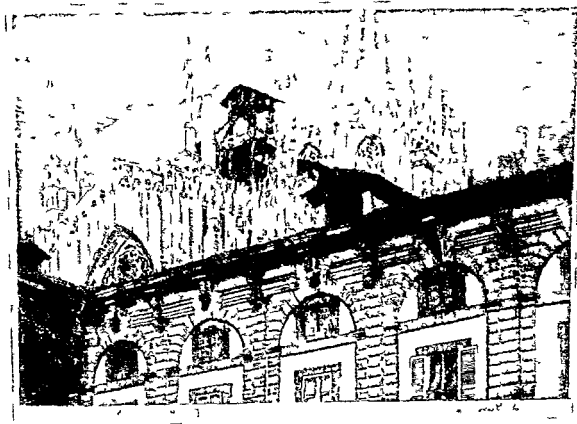
(Argus Photo Bureau, Amsterdam)

BY PIET VAN DER HEN

fact roamed all over Europe intent on perfecting his talent, visiting Madrid Rome Paris and London and even Russia and many a souvenir of his travels ornaments his spacious studio at The Hague, where he has just settled. It was in Switzerland that I first learned to know the artist by his vigorous and at times very daring drawings published in the Dutch pro-Ally newspaper "Nieuwe Amsterdammer" and I was curious to make his acquaintance. It was night when I called upon him and when the electric light was switched on the studio suddenly became alive with a number of figures which had been sleeping in frames, their eyes seemed to follow us and the vibrant colours spoke of youth and joy. In his latest efforts the artist's personality asserts itself more and more and all traces of "influences" are on the point of disappearing. Sound judgment, a bold and vigorous technique, and a fine sense of composition—these are the qualities that have ensured for Iet van der Hem a prominent position among the Dutch artists of the present day.

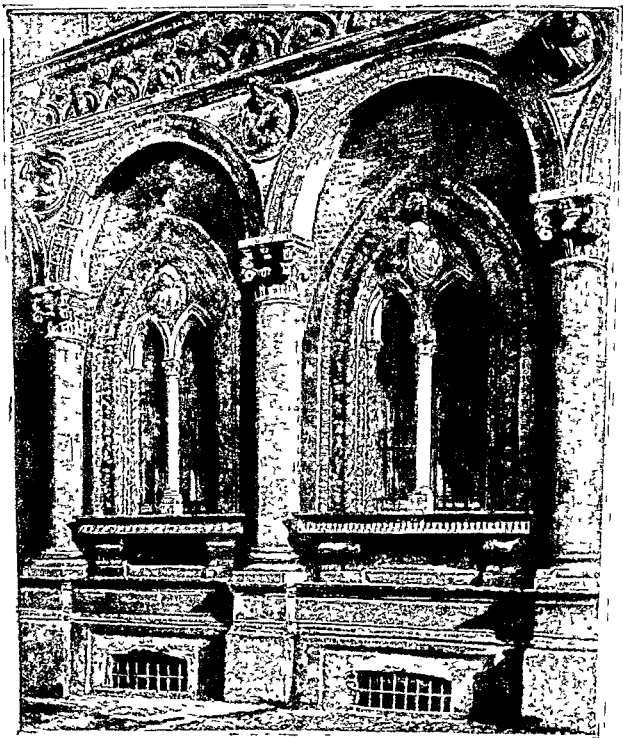
F G

MILAN—Carlo Casanova, whose work as an etcher is exemplified by the accompanying reproductions of four of his plates, has in the course of the few years he has devoted to this branch of art gained for himself a position of note among Italian *acquafortisti*. It was not until he had embarked on the career of engineer that art claimed his allegiance and though from that time onwards he has practised painting with ardour, it is through his etchings that he is best known. His success in this field of work he attributes in large measure to the encouragement he received when some of his earliest efforts were recognised by being acquired for the Galleria Ambrosiana of Milan. In the meantime his prints have found their way to important collections, such as the Modern Gallery in Rome and the Regio Gabinetto delle Stampe, and are to be seen at all the principal exhibitions where black and white work is shown. As one of the leading members of the Associazione Italiana Acquatristi e Incisori he



THE SOUL OF THE CATHEDRAL (MILAN)

ETCHING BY CARLO CASANOVA



THE WINDOWS OF THE OSPEDALE
MAGGIORE (MILAN), ETCHING BY
CARLO CASANOVA



CHIOGGIA (VENICE)''

ETCHING BY CARLO CASANOVA

was represented in the exhibition which this body recently held in London at the galleries of the Royal Society of British Artists one of the prints contributed by him being *The Soul of the Cathedral*

He excels in the rendering of architectural subjects but these are not the only source of his inspiration — pastoral themes are successfully handled by him in numerous plates and always with feeling



Café Orientale (Venice)''

Carlo Casanova

CAFÉ ORIENTALE (VENICE)''

ETCHING BY CARLO CASANOVA

REVIEWS AND NOTICES

The Lesson in Appreciation An Essay in the Pedagogics of Beauty By FRANK HERBERT HAYWARD, B Sc, D Litt (London and New York Macmillan) 3s 6d net—This little volume is the first number of "The Modern Teacher's Series," planned and edited by Prof W C Bagley, who noting that there has grown up a demand for a kind of education that will help to raise the general standard of public taste, and drawing a parallel from the procedure of the engineer when called upon to execute some important undertaking declares that the aim of the series is 'to provide something akin to specifications for some of the more common tasks that the teacher is asked or commanded to assume. The problem handled by Dr Hayward in this initial volume is the teaching of appreciation. He is concerned chiefly with poetry, but music and the drama, and the pictorial and plastic arts also fall within the scope of the essay, and his observations and suggestions are worthy of serious attention. He lays stress on the importance from the social point of view of inculcating appreciation of fine art especially in view of the huge development of the cinematograph, which threatens, as he points out to appropriate the very word "picture" to an inferior use. The assumption underlying his general argument is expressed in the dictum he quotes 'Aesthetic appreciation is not a natural sentiment but though experience seems to support this assertion we are not disposed to accept it without qualification and in so far as it is true we think it points to the chief difficulty which confronts the teacher who takes upon himself the task of instilling into his pupils a sense of beauty. We fully agree with the author however when he suggests that the teaching of appreciation would have its greatest value in connection with the products of industry for as he truly observes if there were a sounder appreciation of good craftsmanship by the general public the status of good craftsmen would be raised owing to the greater demand for their work. As a thoughtful contribution to a subject of far reaching importance we hope this essay will be widely read.

Twelve Great Paintings Personal Interpretations by HENRY TURNER BAILEY (London George G Harrap & Co) 3s 6d net.—Any work of art is great for me that promotes in me the greatest number of ideas which exercise and exalt my spirit. That is the keynote of Mr Bailey's "personal interpretations" of twelve masterpieces of which excellent monochrome illus-

trations are given in this volume, and it is an attitude which will find many sympathisers. His selection embraces works by Raphael, Titian, Palma Vecchio, Michelangelo, and Velasquez among the Old Masters, and Turner, Corot, Whistler, and Burne Jones among the moderns. The great Netherlands schools are left out, but the author does not, of course, put forward this selection as that of the twelve greatest paintings—to have done that would have been to challenge criticism from other standpoints than that which he has assumed.

Practical Drawing By E G LUTZ (London B T Batsford) 6s net—As "a book for the student and general reader" this manual would be hard to improve upon. It should be especially helpful to the beginner, and more particularly the beginner who is his own master. Knowing that with the novice in drawing it is the initial stages that usually offer the most difficulty, the author devotes a preliminary chapter to the subject, and gives some useful hints on starting a drawing from the life. Charcoal and crayon drawing pen and ink work, water-colour painting are dealt with in turn and there is an excellent demonstration of the principles of perspective which should save the student much worry. Pictorial composition, drapery, and lettering are specially considered and there is much information as to materials.

The Royal Academy Illustrated, 1916 Published by authority of the Royal Academy (London Walter Judd, Ltd) 2s—Unlike the principal Continental academies and societies the Royal Academy has always abstained from issuing an illustrated catalogue of its summer exhibition, and until the present year it has been left to independent publishers to supply the demand for illustration in connection with this event. This year a change has been made, and instead of the publications of Messrs Cassell & Co and Black and White, we have this quasi-official compendium containing reproductions of more than two hundred of the works on view at Burlington House. It is handy in size but as far as the actual reproductions are concerned we do not find any appreciable superiority as compared with the publications of previous years. Nearly 150 works by Members and Associates of the R A are illustrated.

Mr A S Hartnack desires us to state that the interior represented in his lithograph *The Sermon* reproduced in our April number as the Senefelder Church Lay Member Print for 1916, is the Priory Church of St. Peter, Dunstable, and not St. Alban's Cathedral.

THE LAY FIGURE· ON THE PENALISING OF ART

"Another injustice to art!" cried the Man with the Red Tie. "Are we never to be given a chance? Are we always to be the target for the slings and arrows of outrageous fortune?"

"What is the particular trouble now?" asked the Young Artist. "We have had so many injustices to put up with lately that I am beginning to lose count of them."

"Well, I was thinking about this new entertainments tax," said the Man with the Red Tie. "It seems to me an unfair imposition upon art shows, and I feel that it will press very hardly upon all classes of art workers."

"If you want my view of it, I consider it is imposed in an entire misconception of both the functions of art and the mission of the artist," declared the Young Artist. "I cannot follow the reasoning which would justify the application of such a tax to art exhibitions and I cannot possibly see how they can be made to come under the head of entertainments."

"That is because you do not understand the popular view of art," broke in the Art Critic. "You take art seriously, but to the ordinary man it appears only as an amusement, a frivolity which must be approached in a light and careless spirit. The practical person regards it as a useless and not particularly reputable luxury, and, as such, a legitimate subject for taxation."

"So you say," laughed the Man with the Red Tie; "but your fellow men do not agree with you. There is no escape from the position which the world thrusts upon you—the more serious you are the more people chuckle."

"That is the pity of it," commented the Critic. "When an artist talks about the educational value of his work or the importance of his mission the public either marvel at his conceit or abuse him for the impudence of his pretensions. None of those practical, business persons, who boast so persistently that they form the backbone of the country, will ever allow him a hearing. They are quite confident that they can do perfectly well without him."

"But can they do without him?" demanded the Young Artist. "Is he not a necessary part of the social and industrial machine?"

"Certainly other countries seem to think that he is," returned the Critic, "it is only here that he is laughed at and taxed as a mere purveyor of comic interludes. Abroad, pains are taken even in war time to protect him and to encourage his activity. I know that in one at least of the enemy countries the State has taken art under its particular care, has subsidised artists, has provided funds to enable them to tide over their difficulties, and has spent money freely to develop new forms of artistic effort. I do not know of any country, except this, in which art has been systematically penalised on the score of economy or unjustly hampered by taxation on the ground that it is a luxury or an

SOME WATER COLOUR DRAWINGS BY GEORGE HENRY A R A

All the Art world has been familiar with Mr George Henry's accomplishments in oil since the year 1890 when at Munich he ruffled Art orthodoxy by exhibiting a picture that marked the beginning of a new departure in painting. But it must not be forgotten that the artist has achieved to his credit in the water colour medium—that he was perhaps the first in a school to break the conventions in aquarelle and a timely reminder was an exhibition of collected and recently executed drawings finished studies for paintings and original impressions held a few weeks ago at Mr Alex Reid's gallery in Glasgow, a gallery long familiar with rare masterpieces in Art. And what more appropriate centre could have been selected for such an exhibition than the city in which the artist began his fruitful career and where to day amongst his early contemporaries conversant with every stage in his development the most sincerely appreciative admirers of his genius are to be found?

Neither public appreciation nor lack of it can be regarded as an infallible criterion of enduring quality in the work of an artist: the nearest approach to uncontested claim is surely the reasoned judgment of those who have themselves become masters of the art and craft. Subjected to this test George Henry's art work is indubitably endorsed. But apart from its technical appeal to the cultivated sense of the

artist there are essential qualities in this art particularly of tonal character which appertain especially to the school to which it belongs—qualities always appreciated but only little by little understood and pregnant with possibilities in a hustling brain-fagging age. The art of George Henry then is likely to become increasingly interesting important and influential.

With all this in mind it was a rare privilege a tonal exhilaration to turn from the bustle and turmoil of the big city to the repose and calm of the Glasgow gallery and there to linger over this choice composition that alluring harmony to forget all outside distractions in the seductive charm of colour enchantment indulging the reflection that would come unbidden to what conclusion would George Henry have carried expression in the delicate medium with complete concentration



MAY FAIR

BY GEORGE HENRY A R A

making excursion into the realm of oil, for experimental or recreative purposes only? It was an idle reflection! Our artist has too big a mind, too comprehensive a grasp, to be bound by the limitations and restrictions of any particular medium, and as if to emphasise this, there was introduced one big picture in oil, side by side with the finished water colour study of the subject, and would it be believed—the extreme sensitiveness, the rare subtlety, the tender delicacy, belonged to the oil?

Whistler is said to have loitered half a day over his mixing slab in quest of a particular but elusive colour. Henry seems to have the most magically appealing tints within easy call. There is nothing more luminously harmonious in art to-day than a finished Henry canvas: it is a tonal messenger, sent into a world of drabness, fit to dispel the doubt and gloom in danger of settling on men's minds, because of the contradiction of most firmly established traditions. It would not be too much to say that the sparkling purity of the artist's palette is a national as well as an individual asset,

in the days of ancient Greece it would have been a deduction to the State.

No less exhilarating and delightful are the water-colours dealing with Japanese life, character, incident, custom, costume, and colour—on the promenade, by the lake, at home, and at the theatre—and those which deal with Western subjects of landscape, sunlight, and figure. The actual and potential value of all such as this is beyond computation for choice colour exercises an influence on temperament, eye and on character quite incalculable. Have not French scientists demonstrated conclusively that colour cures are effectual in cases of temperamental disorder? And if colour has a curative faculty, what a world of mitigation must lurk in its charm when it is under the control of an artist so richly endowed with a sense of its pictorial value? It would require no undue flight of fancy to imagine a choice selection of Henry's water colours placed in a sympathetically decorated breakfast room and creating an atmosphere, an environment that would induce imperturbable good humour,



"ON THE RIVER BANK"

BY GEORGE HENRY, A.R.A.



"LA CHIMÈRE." BY
GEORGE HENRY, A.R.A.

stimulate the finer qualities of heart and mind, and temper the whole course of domestic and business life of those affected. Of all extraneous influences colour is indeed, perhaps, the most potent, this is becoming acknowledged freely in every direction, and to-day, when every humanising influence is essential in counteracting the world lapse to a spirit of barbarism, such acknowledgment is incalculably opportune.

It would be interesting, perhaps important, to trace the genesis and evolution of this seductive colour sense in the case of our artist, but a brief magazine article is hardly the medium for a speculation in psychology. Henry is an instinctive colourist, and he has carried the study of colour problems to an extreme extent. His advent in art synchronised with a period ripe for revolt against worn-out conventions, and he was strong enough to become a leader. The history of the great movement to which he belongs is comparatively well known, and so also are outstanding points in the artist's career, but a brief repetition of them will not be out of place.

He was born in the classic county of Ayr, and received his early art training at Glasgow. He was amongst the first associates in the movement that focussed the attention of the art world on the city during the two closing decades of the last century. He was elected Associate of the Royal Scottish Academy in 1892, sojourned in Japan in 1893, attained to full membership of the Scottish Academy in 1907, and was elected an Associate of the Royal Academy in 1907. These are incidental happenings in a career of uninterrupted advancement and achievement.

But unquestionably the visit to Japan is the strongest link in the chain of circumstance: it helped to cultivate and develop an acute colour sense, a supreme decorative quality which was conspicuous even in the early work of the artist, and with intellectual force unquestioned he has, more perhaps than any other artist, inspired such sense, such faculty in the

work of others, without which modern Scottish painting would completely lack its characteristic virility. Is there a school, and has there been an art movement which has been productive of a contemporary quartette of colourists comparable with Crawhall, Hornel, Henry, and Melville? And in various respects Henry is the most subtle colourist of the group. He attacks, he overcomes colour problems with consummate skill and with apparent ease. There is a magical suffusion in his harmonies, extraordinary delicacy in his tones, there are daring yet unquestionably successful bright patches in his details, with keen, constant, clever appreciation of the decorative value of black, and association with a Henry harmony is perhaps only equalled in delight by the sensation that comes with the faultless rendering of a seductive musical symphony.



"AUTUMN SUNSHINE"

BY GEORGE HENRY A.R.A.



A JAPANESE LADY" BY
GEORGE HENRY, A.R.A.

The Promenade, Tokio in conception scale composition, technique and harmony, is surely the highest expression in the gentle art of water colour drawing. Mark the unrivalled sensitiveness in the green and pink in parasol and kimono the depth of tenderness in the distance blue and the invigoration in that note of red in the cock's comb, a spot of incalculable value. This drawing should have found a place in a public collection, it is too valuable an asset in the humanising process that lies ahead to be buried in the seclusion of a private collection.

The versatility of this modern artist is exemplified in *At the Window*, as also George Henry's supreme mastery over colour. In an excess of reticence in an all but monochromatic mood the only departure from sensitive grey tones being the introduction of black in the sash and hat band and the touch of green visible through the open casement, the artist has produced a scheme of rare decorative charm. This refined drawing was executed quite a decade ago before Dame Fashion began to disconcert artists by extreme attenuation of skirts, and it is an incontestable demonstration of the decorative charm of grey.

The other drawings reproduced suffer as much from the absence of colour as the reported speech of the orator does from the lack of accent but in subject composition and unerring draughtsmanship they are conspicuously interesting. In treatment, *A Japanese Lady* is a fine study. The drapery of the figure is projected against a background of identical tone a favourite device of the artist's yet the differentiation is complete while the charmingly drawn head and coiffure the beautiful red in waist band with faintest reflection of this in the fan are all elements of charm in a delightful drawing. *On the River Bank* is rich in atmospheric feeling. *Mayfair* is charged with interest and restfulness in tonality and *La Coiffeuse* with a measure of extreme delicacy, while *Autumn Sunshine* veritably scintillates with light. In *La Chimere* as in the large oil for which it was the finished study the arresting colour scheme the striking pose the well drawn furniture the carefully studied carelessness of background are features in one of the recent masterpieces of the artist.

Much has been written on the Glasgow School of Painters authoritative and otherwise, and much no doubt remains to be written. The initial step in the movement may yet be assigned to a holiday trip and a month's study at Paris undertaken by R W Allan in the year 1875 but this is controversial matter and should

be eschewed in the closing sentences of a m article. It is too early to pronounce dogm on the exact position of each member interesting 'School' when however, the historian free from contemporary bias and assigns respective places, George Henry, by of great achievement and profound influence exerted on art, will surely occupy a no undisputed distinction.

J TAYLOR

By the will of the late Mr Henry Jamportrait by Sargent reverts to the National P Gallery. In Chelsea a movement is afoot to a replica of the bust of the novelist by N Derwent Wood A R A, in the public library commemorate Mr James's sympathy with Britain in its ordeal, and his choice of Cl with its literary and artistic traditions as his of residence.



LA COIFFEUSE

BY GEORGE HENRY A R A



THE PROMENADE TOKYO WATER
COLOUR BY GEORGE HENRY ARA

RECENT ETCHINGS BY ZORN



'GULLI' (1914)

BY ANDERS ZORN

Of the earlier work of Anders Zorn as an etcher numerous examples have appeared in these pages or in our Special Numbers from time to time, and now by the courtesy of Messrs P and D Colnaghi and Obach we are privileged to reproduce a few further examples which the eminent Swedish artist has produced within the last ten years. The nine plates of which reproductions are here given have been selected from a collection recently exhibited at Messrs. Colnaghi and Obach's galleries in New Bond Street—a collection embracing the majority of the plates which have issued from the artist's hands during the period named only one of them—a portrait of Betty Nansen the famous Danish actress—being dated anterior to 1906. The entire

series as there presented was of exceptional interest, both on account of the variety of subject matter dealt with and especially as showing that with the lapse of years (it is now more than thirty years since Zorn made his first experiments as an etcher in England under his fellow-countryman Axel Haig) there is no abatement of those intrinsic qualities which have made the artist's proofs so eagerly sought after by collectors. The portraits in common with the interesting and sympathetic studies of Swedish peasant types are remarkable for the power of characterisation which they disclose, while in those open air studies in which the nude model is the principal motif the artist's rare gift of rendering the human form is proclaimed.



"PRESIDENT TAFT" (1911)
BY ANDERS ZORN



THE CROWN PRINCESS MARGARET OF
SWEDEN (1914) BY ANDERS ZORN



"VALKULLA" (1912)
BY ANDERS ZORN



"DAGMAR" (1912)
BY ANDERS ZORN





SELF PORTRAIT (1916)
BY ANDERS ZORN



"AT PRAYER" (1913)
BY ANDERS ZORN



Anders Zorn

"DEMOISELLE D'HONNEUR"
(1906) BY ANDERS ZORN

THE LINE DRAWINGS OF CHARLES E BROCK, R.I

It is a curious feature of book illustration as ordained by publishers at the present time that the classic works of fiction can be divided into two categories—those which anyone may illustrate, and those which are the guarded preserve of the privileged few. The explanation is quite simple. There are certain books which have established so permanent and indefeasible a claim upon the public that a new edition of any of them is almost certain to sell, if not immediately, at all events in time. These are the volumes—"Robinson Crusoe," "Grimm's Tales," "The Arabian Nights" may be cited as obvious examples—which the book seller groups conveniently upon a shelf labelled "Juveniles." A new public arises for them not merely with every generation but with every half or quarter generation—almost annually, indeed. The demand in consequence never ceases, though it may fluctuate, and with yet one more edition, though it be but indifferently illustrated, the publisher has always an excellent chance of "getting home," if not of scoring a positive success.

On the other hand there are classic works—and one is thinking naturally, of English classics more particularly—the illustration of which seems resolutely denied to all but a favoured few. These are books which are bought to be read and the standard which the would-be illustrator of them must satisfy is not only more exacting but different. There is no question here of the author being a mere excuse for the illustrator. Thackeray, Dickens, Scott, Jane Austen furnish few pretexts to irresponsible artists for a display of private cleverness. Qualities are required which do not lie within every artist's scope. Perception and a power of sympathetic imagination are not enough, there must be loyalty too—a faithful adherence to the spirit as well as the letter of the author's text, and a willingness to submit to the restraint which that discipline imposes. Knowledge and experience not only of the technicalities of the illustrator's craft, but of men and things, are needed (it goes without saying) also.

There has arisen, however, in recent

years, a school of English illustrators well equipped to fulfil these requirements. Caldecott, of course, is their father, and very visible is his impress upon them. But even without the stimulating example of so wholly admirable a parent, one fancies the peculiarly English quality of the great Victorian authors must inevitably have secured from modern artists an adequate interpretation. That the inspiration of stuff so native should elicit no response is unthinkable.

Of several names which will occur to the reader as representative of modern English illustrators, it is quite certain that one of the foremost will be that of Mr Charles E Brock, an artist who has deservedly enjoyed a full share of opportunities to show his mettle. Mr Brock's activities as an illustrator extend now over more than a quarter



"THREE GREAT SCHOLARS. ILLUSTRATION TO "GULLIVER'S TRAVELS" BY C. E. BROCK, R.I.
(By permission of Messrs Macmillan & Co Ltd.)

Miniatures in the Pierpont Morgan Collection

MINIATURES IN THE PIERPONT MORGAN COLLECTION*—IV A PORTRAIT OF WASHINGTON IRVING

Two or three years before his death, Mr Morgan was able, by great good fortune, to secure a little group of miniatures which had been in the collection of James H Leigh Hunt, and had never passed away from the family. They eventually belonged to Mrs Cheltnam, the youngest daughter and last surviving child of Leigh Hunt, she died at an advanced age—nearly ninety—breaking a most interesting link with the past and closing a brave struggle in the face of adversity. Mrs Cheltnam's maiden names were Jacintha Shelley Leigh Hunt Hunt, and the second name recalls her father's friendship with Shelley, whose epitaph he wrote at the request of Byron, on the poet's tomb in the Protestant cemetery at Rome. She had married a Mr Cheltnam, a draughtsman, who in later years had very much misfortune and on his death at the age of eighty nine some friends who were interested in her were able to obtain for her a small Civil List pension.

The portraits were all hitherto unknown. They included miniatures of Leigh Hunt himself, of Thackeray, and of Washington Irving. It is the last named one to which we refer to-day. The miniature, according to Mrs Cheltnam's statement, was painted in Paris, and in the early 1820's. It is therefore, in all probability, the missing work by Foy, which was painted of Washington Irving in 1824, and to which his nephew, Pierre, refers in the standard life, but which, from the time of Washington Irving's death, was entirely lost sight of.

Irving had but recently come over to Europe. His "Knickerbocker History of New York" was out in 1809. When he reached England, he met Mrs Siddons, and alludes to her tragic art. In the theatre one night he heard of the death of Nelson. He was occupying a position in the firm of P & E Irving and in possession of comparatively ample means, but in 1818 the firm went into bankruptcy.

Irving lost a great deal of money, but refusing with disdain a well paid position as a secretary of the Navy which was offered him, determined to interest himself in literature to a greater extent than before, and to pass some further time in England and on the Continent. He refers to meeting Leslie and Newton in 1818, both of whom

painted his portrait, and to residing in Canonbury, and a little while afterwards he is heard of in Dresden and in Paris, and Pierre tells us that in the former place his portrait was painted by Vogel, and in the latter by Wm Foy and Sieurac. It was the time of some of his best accomplishments, the "Sketchbook," the "Tales of a Traveller," and "Bracebridge Hall" all belong to this period, the books on Granada and the Alhambra coming later.

The portrait does not bear any great resemblance to the characteristic work of Sieurac, of whom we do not know very much save that he was born in Spain in 1780 and died near Toulouse in 1832. He was a pupil of Augustin, and especially interesting to English people as having painted portraits of Sir Walter Scott and Lord Byron, both of whom went to see him in the South of France.

Foy, however, to whom we are disposed to attribute the miniature, is a still more perplexing figure, and the facts that we know concerning him are exceedingly scanty. We do know that he was in Paris in 1824, and that he was there for a couple of years. He first of all appears in England in 1829, taking up his abode at 28 Clarges Street, and exhibiting three pictures at the Royal Academy. He followed it by one more in the following year, and then he moved to 27 Howland Street, and exhibited several portraits at the Academy, including those of the Bishop of Derry (Richard Ponsonby) and his wife, Mrs Devonshire, and Miss Hart. In 1835 he went back again to Clarges Street, and exhibited in that year, in 1838, and in 1839. He is then declared to have returned to Paris, and to have died shortly afterwards.

An engraving of Washington Irving, after a portrait by Sieurac, is known, and although the miniature in question has some resemblance to it, it is clearly not the original from which the engraving was taken. Sieurac may of course have painted a second portrait of Irving, but inasmuch as we know for certain that this picture was painted in Paris, and in the early 1820's, and we also know that Foy did paint a miniature of Washington Irving in Paris in 1824, and Pierre Irving saw it, we think there is little doubt that the miniature we are here concerned with is the one which has been lost ever since Irving's time, and has been safely preserved in the possession of the Leigh Hunt family, who regarded it as one of their greatest treasures.

On another occasion we hope to make reference to the two other portraits acquired at the same time by Mr Morgan, both of them works of remarkable importance from a historical point of view.

GEORGE C. WILLIAMSON.

* The three preceding articles in this series appeared in our issues for November and December 1914 and 1 October 1915 respectively.

of a century, for his first drawings were published in 1890, when he was twenty years old, and not a year has passed since without an abundant output from his facile pen. One says pen advisedly, for though Mr Brock became a member of the Royal Institute in 1909, and many of his book illustrations have been in colour, his reputation rests principally and securely upon his admirable work in line.

His first work of importance was a long series of pen drawings for the humorous poems of Thomas Hood. These were published in 1893 by Messrs. Macmillan who also issued, in the following year, over a hundred illustrations by the artist to "Gulliver's Travels." One of the latter is reproduced here, and furnishes interesting evidence not only of the high level of accomplishment which Mr Brock attained in the earliest days of his career, but of the even, steady keel upon which that career has ever since been steered.

Few illustrators have experimented less in public than Mr Brock, and though his technique has developed, naturally, with the passage of time, and of late years the ease and freedom of maturity have become increasingly apparent, in 1916 it remains, in essentials what it was more than twenty years ago. These essentials are sound draughtsmanship and the thoroughness which comes of knowledge and capacity. Mr Brock neither shirks nor glosses: he has no need of the expedients to which men less able are some times tempted to resort. This accounts largely for the consistency of his work. As a rule the contrast between works of the same hand which are separated by only a ten years interval is startling enough. But no shock awaits the reader who compares the illustration to "Gulliver's Travels" just mentioned, or that to "The Prairie" dated 1897, with so recent an example of the artist's work as the sketch entitled "Poetry and Prose." The process here is reversed, and surprise is only created by the width of the interval between dates.

There is something very English about Mr Brock's illustrations—a fresh vigour and robustness which is never strained, a frankness and candour in characterisation too forceful and direct ever to be shy, and a tolerant good humour which, if it

does not rise to satire, is equally incapable of malice. There is also to be noted a serious respect for the detail of his subject which is of a piece with that thoroughness of method which his mastery of the pen permits. It is natural that with such qualities as these an illustrator should find a congenial field in the great English novelists.

How truly Mr Brock has found his *milieu* in the Victorian classics, and how completely he has been absorbed by the latter, the long tale of books which he has illustrated clearly shows. Jane Austen was an author early entrusted to his care, and at one time or another he has illustrated all her novels. "Westward Ho!" was another early commission, followed in succeeding years by "Ivanhoe," "The Lady of the Lake," and "The Vicar of Wakefield." Whyte Melville and

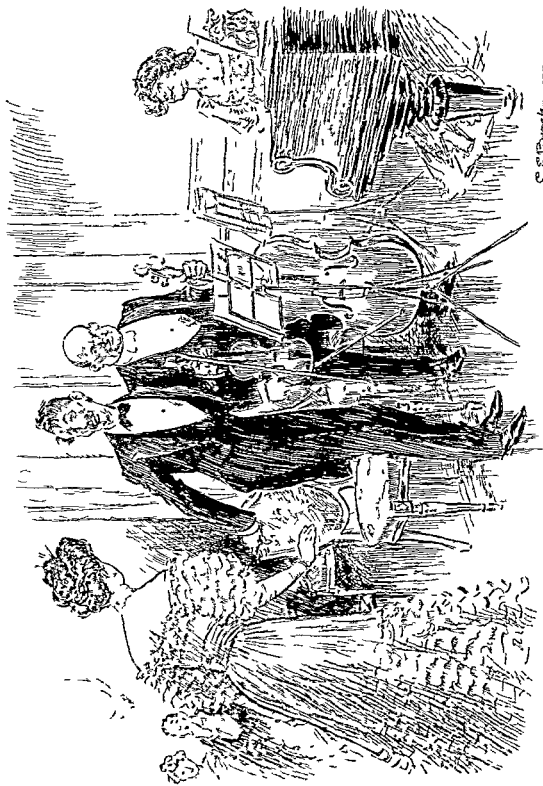


ILLUSTRATION TO FENIMORE COOPER'S "THE PRAIRIE"
BY C. E. BROCK, R.I.

(By permission of Messrs. Macmillan & Co. Ltd.)



"POETRY AND PROSE
DRAWING FOR "ODD VOLUMES"
BY CHARLES E. BROCK, RI



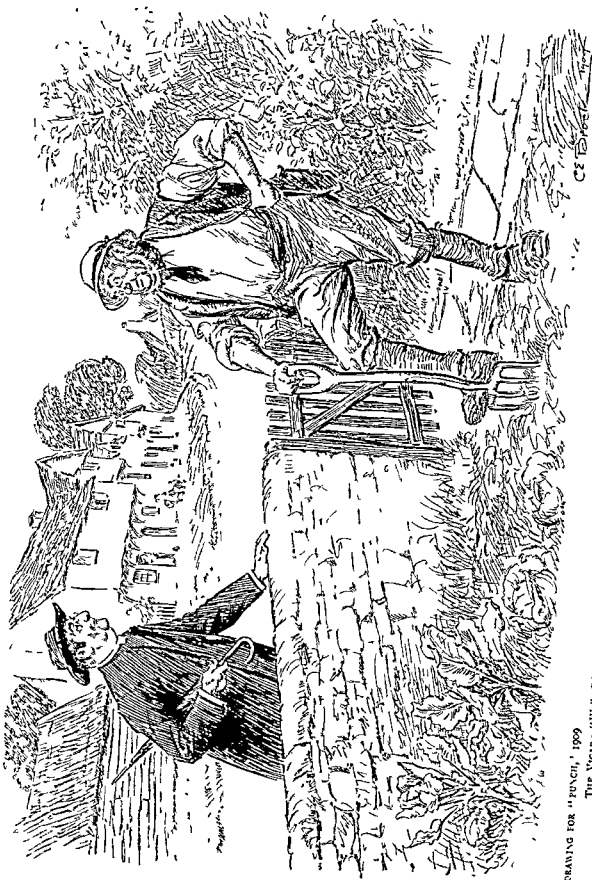
TRAINING FOR "LUNCH, 1905

VIOLINIST (Ore of ore of amateur who has a just of the 1 with rather lengthy performance): "Well, we've left off at 'Put it'!"

(By special from men of the Proprietors of LUNCH)

C. F. Brock

BY C. F. BROCK, R. I.



DRAWING FOR "PUNCH," 1909

THE VICAR: "Well, Giles, did you find my lecture dry last night?"
GILES: "Well, sir, I wouldn't go so far as to say that, but when you stops in the middle to 'ev a swig, I says to my missus 'ent, 'ear!'"

(By special permission of the Proprietors of PUNCH.)

BY C. E. BROCK, R.I.

Charles Lamb are authors next upon his list, and then come Dickens, Thackeray (whose complete works he illustrated for Messrs Dent), Mrs. Gaskell and Miss Mitford. American authors intervene, but their books are those which deal with English life—"Bracebridge Hall" (of course) and the Penelope books of Kate Douglas Wiggin. George Eliot's novels then figure, and "Lorna Doone" is inevitably included.

These are but a few excerpts from the astonishing record of Mr Brock's industry. To give a full list of his activities would require far more space than is available here, and even a bare recital of book titles, long as that might be, would convey a quite inadequate impression. The present writer has had the curiosity to make a rough estimate of book illustrations alone produced by Mr Brock over a period of twenty years, and finds that he has produced in that time well over two thousand. This might satisfy the most industrious, but the total takes no account of the artist's frequent work for "Punch," "The Graphic," and magazines galore.

Certain very English qualities in Mr Brock's

work have already been suggested, to them must be added a closeness of application and a steady pertinacity of effort, remarkable in themselves and doubly so when the high standard of excellence which the artist maintains is considered. It may be trite to speak of Mr Brock "pursuing the even tenor of his way," but one can think of no phrase which more precisely sums him up. For though an exacting and fastidious critic might find it difficult to single out individual drawings of pre-eminent merit which showed the artist "at his best," quite certainly he would find it impossible to point, even amidst so prolific an output to any bad work.

The fact is that Mr Brock has no "best" or "worst." He is always himself, and there is no trace of affectation in either his method or intention. Lacking bias or pretence he has been able to steep himself in English traditions, and to reflect those traditions with sincerity in his work. If to be, in the true and comprehensive sense of the phrase a representative English illustrator is an honourable title, Mr Charles Brock has certainly earned that dignity.

A E JOHNSON



"AN INTERLUDE"

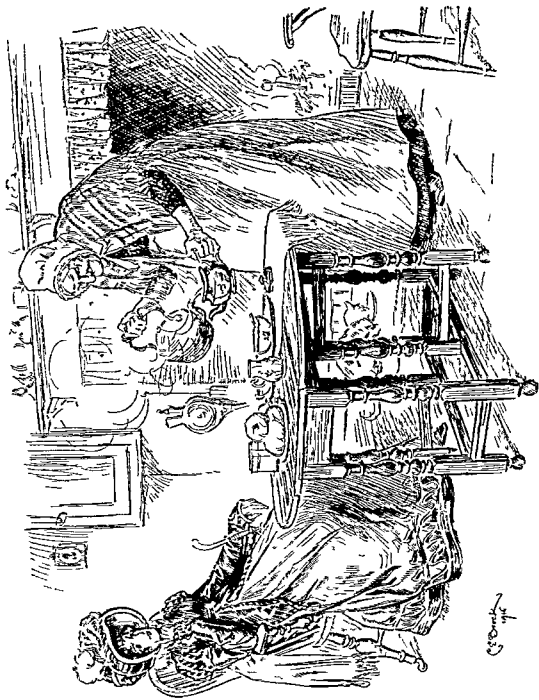
FROM AN UNPUBLISHED DRAWING BY C. E. BROCK, R.I.



MR. HARDHEART FROM AN UNPUBLISHED
DRAWING BY CHARLES E. BROCK R1



"THE YOUNG POACHER" BY
CHARLES E. BROCK R.I.



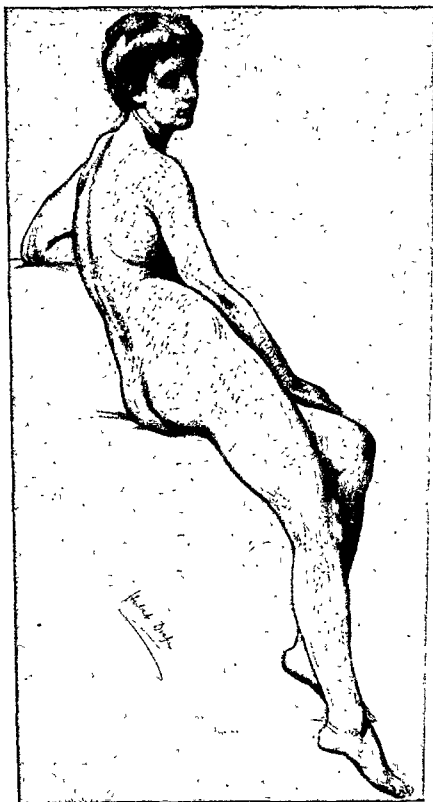
"THE HONOURED QUEST." FROM AN UNPUBLISHED
DRAWING BY CHARLES E. BROCK R.I



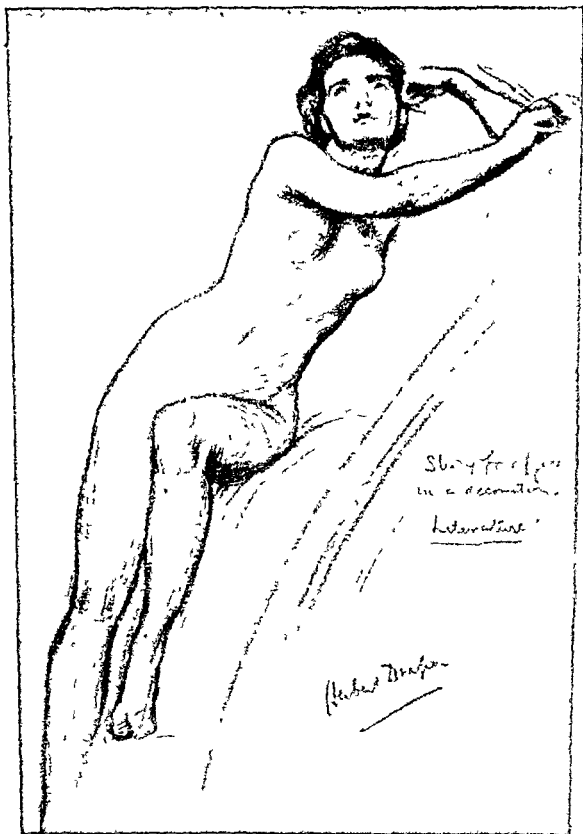
"THE YOUNG POACHER" BY
CHARLES BROCK R.

FIGURE STUDIES
BY
HERBERT DRAPER



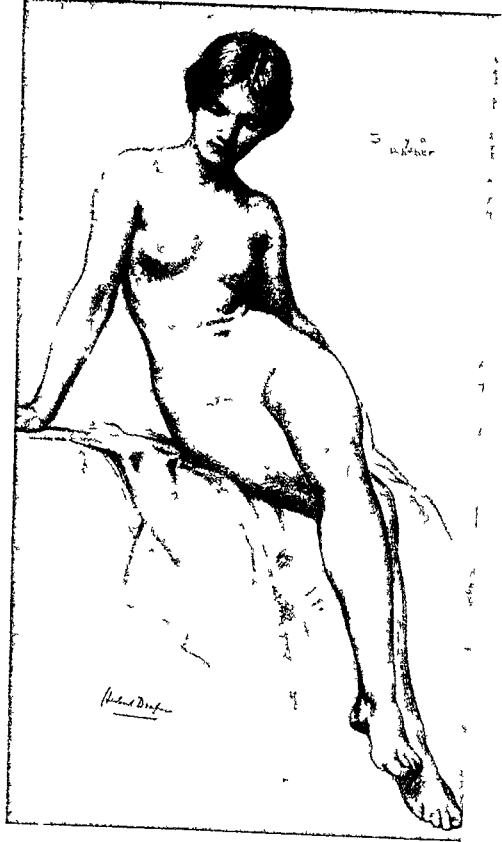


STUDY OF LINE
BY HERBERT DRAPER



STUDY OF FIGURE TO FILL A
SPANDRIL BY HERBERT DRAPER





STUDY FOR A BATHER
BY HERBERT DRAPER



STUDY FOR A FIGURE IN ULYSSES AND
THE SIRENS BY HERBERT DRAPER



STUDY FOR AN ELF
BY HERBERT DRAPER



STUDY FOR FIGURE IN A CEILING
PAINTING BY HERBERT DRAPER

STUDIO-TALK.

(From Our Own Correspondents)

LONDON—Mr William Cleverly Alexander, whose death occurred in the latter half of April, will be remembered in the history of nineteenth century painting for his early appreciation of Whistler. His name will go

down with the child portrait which a consensus of opinion has established as the greatest of Whistler's works. For the masterpiece Miss Alexander is said to have given seventy sittings. "Pur lassie! pur lassie!" exclaimed Carlyle meeting her on the doorstep of the studio. Whistler was commissioned to paint all the members of the Alexander family, but the series did not develop beyond the picture in question and a half finished work of an elder daughter. He made designs in pastel for dresses for the ladies of the family. The deceased always gave his friends to understand that his loan of the *Miss Alexander* to the nation would by his will become a permanent gift. It is said that he once refused an offer of £40,000 for it.

A frequent frequenter of picture exhibitions Mr Alexander somewhat withdrew his patronage from modern art in his later years but the few artists who then had dealings with him appreciated the high generosity with which he would arrange terms.

The death of Mabel Beardsley (Mrs Bealby Wright), sister of Aubrey Beardsley, was announced early in May. Her health had been a matter of the gravest anxiety to her friends for years. She was the author of some delicate papers on subjects relating to art and philosophy, and before marriage was well known on the stage. Without a marked gift with the pencil, she possessed in many ways

the natural genius and original temperament shown by her brother. She was perhaps his only real confidant, and was certainly his truest friend.

We regret also to record the death from wounds while on active service in France of Lieut Luke Taylor, a Fellow of the Royal Society of Painter Etchers and In-structor in Etching and Mezzotint at the Central School of Arts and Crafts, Southampton Row. Mr Taylor, who was born in 1876 studied at the Royal College of Art an etcher of large pictorial vision and an admirable craftsman, his death is a serious loss to the Painter Etchers Society, who only a few weeks before had to mourn the loss of Mr Niels Lund, Mr Taylor's locum tenens at the Central School.

To the Society's president Sir Frank Short, the war has brought a cruel personal bereavement, his only son having died from heart disease brought about by exposure while on service at the Front after he had recovered from wounds.



MEMORIAL TABLET IN BRONZE WITH SILVER AND ENAMEL ENRICHMENTS. DESIGNED BY EDWARD BIERCE AND EXECUTED BY CHARLES MOYER OF THE ARTIFICERS GUILD.

The military portrait in modern times stands in a class by itself. It is generally commissioned by families whose ancestors have been in the services and who are more familiar with traditional portraiture than with the departures which have been made in the art by the most modern schools. Military men, too, are quicker to appreciate grasp of character in a portrait than any other quality, and they know when an artist has understood all that there is both of tradition and character in the English "military bearing." It may almost be said that the army has its own painter in Mr St. Helier Lander, whose portrait of Sir William Robertson, now on view at the Royal Academy, we reproduce, together with another very characteristic specimen of his art. Since soldiers have been called so much from home it has sometimes happened that attempts to commission portraits from their favourite painter have come in at the rate of six a week. Besides General Sir William Robertson, distinguished sitters have been Field Marshal Lord French, General Sir Douglas Haig, General Sir Philip Chetwode, and Colonel Stanley Barry

young officer whose noble death is recorded, was Vicar for many years. Mr Joseph Armitage's memorial cross and other carved work (pp 117 118) are good examples of modern craftsmanship in another material.

We referred in our last number to the exhibition of the International Society at the Grosvenor Gallery, and now give reproductions of two portraits by Mr Strang and Mr Lavery respectively, from this display. Mr Nicholson's wonderful still life painting, *The Hundred Jugs*, which we had hoped to include with these, cannot appear till later.

Military portraiture was a conspicuous feature of the annual exhibition of the Royal Society of Portrait Painters recently held at the Grafton Galleries, where, besides Mr Lander, works of this character were shown by Mr George Harcourt, Lance-Corporal G J Coates, Mr John Longstaff, Mr R. G. Eves, Miss Flora Lion,

Mr Lander studied at Julians in Paris, under Bouguereau and Fleury, and at the Royal Academy School, which he left in 1893. For a while he painted at St Heliers, Jersey. He came to London in 1905 and has been a regular exhibitor at the Royal Academy. He is a member of the Royal Institute of Painters in Oil Colours, an exhibitor with the International Society, the National Portrait Society, the Royal Society of Portrait Painters and the Modern Portrait Society, to which he holds the office of honorary treasurer. He exhibits regularly at the Salon, receiving Honourable Mention.

An excellent example of metal work applied to commemorative purposes is the memorial tablet illustrated on page 111, which was designed and executed by members of the Artificers' Guild of Maddox Street. The tablet is erected in St Luke's Church, Liverpool, of which Archdeacon Madden, the father of the brave



CAPT. DAVIDSON OF THE SEAFORTH HIGHLANDERS
BY ST. HELIER LANDER



GENERAL SIR WILLIAM ROBERTSON
BY J ST HELIER LANDER



*(In crna o al So sety
Spr ng Exh b t o 1916)*

CYNTHIA KING FARLOW
BY WILLIAM STRANGARA



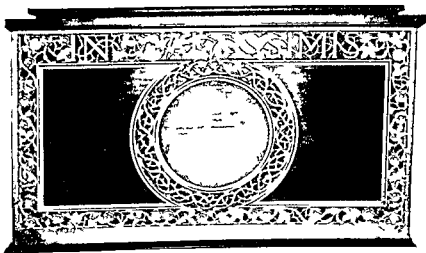
"THE LADY URSULA GROSVENOR"
BY JOHN LAVERY, A.R.A.

*(International Society's
Spring Exhibition 1918)*

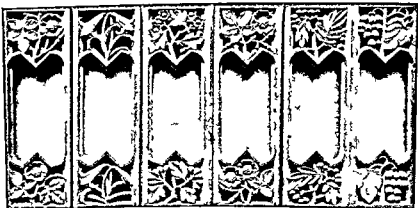
Mr William Ickes, Mr Herbert Olivier, Mr Herbert Draper, Mr Harold Speed, Mr Frank O Salisbury, Mr Hugh Kiviere. Amongst the general body of exhibits various portrait painters of note were represented by characteristic examples, not able items being Mr Lavery's *Sir Edith Carson* M.P., *John Kedron* Esq., M.P., and *Miss Elizabeth Aspinth*, Mr J. J. Shannon's *Miss Lily Elsie*, Mr Fiddes Watt's *Rev. Dr Taylor*, Mr Richard Jack's *Poems*, Mr James Quinn's *Portrait of Self*, Mr Melton Fisher's sketch of Colonel Guy Baring's little son *Esmond* and some portrait sketches by Mr T. B. Kennington. But the chief attraction of this exhibition was the display of a collection of portrait-drawings in charcoal by Mr J. S. Sargent exhibited here in aid of the Arts Fund. With but few exceptions—one of them being the *George Meredith* dated 1896—these portrait drawings belong to recent years, a masterly study of *Earl Spencer, A.G.*, being probably the latest, as it bears the date 1916. The collection was of absorbing interest as revealing the master hand at work in a medium which lends itself to spontaneity of expression.

The fifty-fifth exhibition of the New English Art Club, now drawing to a close at the R.B.A. Galleries in Suffolk Street, derives its chief interest from Mr William Orpen's large canvas entitled *Nude Pattern—Holy Well, Ireland*, a work which if rather distracting as a pattern nevertheless contains some fascinating passages of colour and remarkably fine if unconventional drawing of the nude. On the opposite wall hangs his other contribution *A Man from the Arran Islands*. We seem to remember seeing this Arran islander before in a different guise and in association with

another and larger island but however that may be—and it is not a matter of much importance—the painting is wonderfully effective. To Mr Lucien Pissarro, Mr David Muirhead, Mr C. J. Holmes and Mr Collins Baker respectively the display owes its chief significance so far as pure landscape is concerned and the last named artist is especially impressive in his *Barmouth Estuary*. The principal contributions to portraiture emanate from Mr Augustus John whose *G.B.S.* (initials which of course do not require to be deciphered) does the artist more credit than either his *Laughing Artilleryman* or Mr H. A. Barker, 'The Bone-setter', Mr Ambrose McEvoy whose *Lidia* and Mrs Martin White of *Balruddery* are both very agreeable. Mr Francis Dodd (*Mrs Lucas*), Mr W. Rothenstein whose *Ernest Debenham, Esq.*, is well characterised, and Mr David Muirhead



CARVED FRONT OF ALTAR IN LABROOK SCHOOL CHAPEL, ASCOT
DESIGNED BY W. CURTIS GREEN, FRIBA, AND JOSEPH ARMITAGE
AND EXECUTED BY JOSEPH ARMITAGE

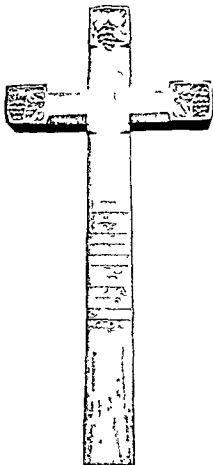


COMMUNION RAIL PANELS, ALL SAINTS, NEWTOWN, LINDFORD
(PART OF SCHEME OF WOODWORK IN MEMORY OF LADY JANE GREY)
DESIGNED AND EXECUTED BY JOSEPH ARMITAGE

(Mrs Reginald Arkell), who is also seen to advantage in two attractive figure subjects, *Study of a Girl at a Window* and *Girl at a Mirror*. Mr Wilson Steers' marine studies, *The Return of the Fishing Fleet* and *Harwich*, are scarcely so interesting as his work usually is, although they show a very subtle appreciation of atmospheric conditions. Reminiscences of the war are not numerous, the most notable perhaps being Mr Nevins' painting *On the Road to Ypres*, in which a rectangular mode of treatment is used with dramatic effect. The Black and White room, always worthy of study at these exhibitions, is on this occasion kept well up to the average by the contributions of Mr Muirhead Bone, Mr Francis Dodd, Mr Augustus John, Mr C. J. Holmes, Mr Maresco Pearce, Mr G. W. Lambert, Mr Sydney Lee and others.

At the Leicester Galleries one room last month was occupied by a collection of fifty sketches in colour by the late Mr Douglas Almond R.I., labelled *Britain in War Time* but as our readers will doubtless remember the interesting article which Mrs Almond contributed to our pages last September, and which was illustrated by reproductions in colour of several of these sketches by her talented husband, comment is unnecessary. In another room a series of sixty odd water colours by Quartermaster-Sergeant Instructor E. Handley Read of *The British Firing Line* impressively reminded one of the cataclysmic character of the struggle on the western battlefield. Mr Handley Read is an able landscape artist and in these sketches he has concerned himself almost wholly with landscape effects, the human element is rarely in evidence, and it is the scene and results of the strife and not the strife itself, that he depicts. More eloquent than a

column of descriptive writing are his drawings of Ypres, reduced to an "abomination of desolation" by the fire of great guns. The third room at these galleries contained a large collection of portrait drawings by Mr W. Rothenstein, interesting alike on account of the sitters and as essays in characterisation.



MEMORIAL CROSS OF ENGLISH OAK.
ERECTED IN HOPESAY CHURCHYARD
DESIGNED AND EXECUTED BY
JOSEPH ARNITAGE

Mr Charles Shannon has worked in several mediums. With wood engraving and lithography he has won many successes. He has painted many portraits, which, by reason of their fine quality of design and colour, their sense of style, and also sympathy with the character of the sitters, have gained him a well-merited reputation. They will still continue to do so, judging by the remarkable success of those shown this year at the exhibitions of the Royal Academy and the International Society. But excellent as these all are, Mr Shannon has shown that his greatest artistic gifts are displayed in some of his imaginative paintings. That class of work which contains great qualities of painting, namely magnificent pictorial conception, beauty of design and colour, and fine craftsmanship, is more often associated with the art of Venice when it was at its zenith—the time when the idylls of Giorgione and Titian were created. This is the category in which Mr Shannon's picture *Hermes and the Infant Bacchus* must be placed. Certainly his powers have never been better illustrated than in this noble work. He has treated the whole subject as a splendid decorative panel, and its decorative qualities are not gained by any sacrifice of life or movement. The whole conception is carried out with unity of design and harmony of colour. Few if any other artists to-day could work out so complete, so rhythmical a design for a tondo like this, and the colour too is admirably suited to its subject.



HERMES AND THE INFANT BACCHUS
FROM THE OIL PAINTING BY
CHARLES SHANNON, A.R.A.



"COUNTESS WEIR." WATER-
COLOUR BY HESTER FLOOD

(The property of E. F. Cynar, Esq.)



"A WAR BABY"

BY ROBERT MCGREGOR, R.S.A.



"WALING POTATOES"

(Royal Scottish Academy)

BY W. MARSHALL BROWN, A.R.S.A.

day war subjects to the legendary fights of mythical times, and Mr John Duncan realises this in his *Illyries* and means the beholder also to realise it by his manner of treatment representing a small troop of these warriors each coursing with a dead hero to Valhalla, as a purely decorative subject with no relation to actuality

with advantage been employed than has characterised most of his previous work. In addition to his Belgian Nuns picture seen at the Royal Academy last year Mr Gemmell Hutchison has an attractive study of two little children against a background of greenery a type of picture in which he excels

Mr Robert Burns's *By Candlelight* is a strongly accentuated realisation of the effect of artificial light on the figure of a lady standing by a piano rose pink with blue shadows and Mr Robert Hopes's *A Queen of Pirene* is effective not only in the arrangement of the figures but in the fine scheme of quiet lighting by sunshine through a window. Mr Eric Robertson's *Leauts Luxuriant* shows a capacity for artistic effect that augurs well in such a young painter and Miss Dorothy Johnstone has achieved another success in her *Kona*, different in style from anything she has yet exhibited. Mr Marshall Brown makes a very decided forward step in his large canvas *Haling Potatoes*. Not only is it an excellent composition as the illustration shows but a purer colour has

Landscape painting maintains the high level of the Scottish school, and there is no lack of variety in its treatment. An imposing decorative panel is Mr F. A. Walton's *Harden of the Marshes*—an East Anglian landscape its title would imply—charming in its combination of colour romantically rendered in the foreground from which there rises a group of tall sparsely foliaged trees into a lofty sky with heavy cloud masses near the horizon. The charms of evening light are realised with that fine sensitiveness which is so characteristic of the work of Mr Lavton Wingate notably in his *Summer Evening* and Mr Robert Burns is no less successful in his large landscape *The Castle* in which Edinburgh's ancient fortress is seen towering through the gloom in a majesty of form not



MOONRISE ON THE DORNOCH FIRTH

(Royal Scottish Academy)

BY WILLIAM WALLS R.S.A.



BALTILEE FARM CERES

(Royal Scottish Academy)

BY MASON HUNTER A.R.S.A.

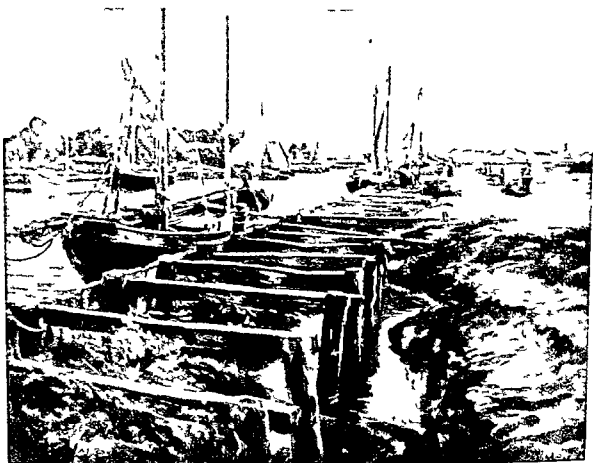
always evident in the prosaic light of common day Mr Campbell Mitchell is also among the sweet songsters of the night with a landscape of veiled beauty His *North Gyle* serene yet pensive, is touched with the first wreaths of the coming winter snows

Mr Lawton Wingate in addition to his landscapes shows a group of white Japanese anemones in growth and Mr William Walls also stepping aside from his accustomed path exhibits in addition to an altogether delightful study of a lion's cub at play a moonlight scene on Dornoch Firth a romantically conceived treatment of landscape Notable also are Mr A K Brown's tenderly limned Highland winter evening scene Mr Robert Homes aerially expressive view of North Edinburgh with the Fife hills on the horizon Mr Robert Nobles *Border Keep* rich in colour, Mr John Menzies *On the Banks of the Tyne* juicy and translucent in its green foliage Mr Charles H Mackie's brilliant Conway landscape and still more rhythmic shore scene and Mr W M Trazer's tenderly phrased *Flood in the Fens*

Mr Mason Hunter, continuing his studies at Ceres, gives three versions of landscapes in that

locality all marked by finer composition and greater cohesion than his previous work The best of these *Baltilee Farm Ceres* is beautifully co-ordinated both in colour and composition Mr James Paterson's *Morning in the Coolins* with its tremendous precipices and riven rocks, is a powerful presentation of elemental force Mr Archibald Kay, one of the new Associates justifies his election by an attractive view of the picturesque river Leny and Mr Henderson Tarbet realises an autumn Highland scene when October paints the foliage red and russet Mr James Cadenhead has exhibited nothing finer than his moorland scene quiet remote almost sad In Mr J H Lorimers *September* the ordered profusion of wealth in a flower lovers garden is happily realised Skilful as ever in his interiors Mr P W Adam presents as few painters could do the dignity and repose of the Edinburgh Signet Library

The water colour room though containing many excellent drawings, is really dominated by the ten exhibits sent by Mrs Laura Knight, already referred to Of the other pictures the most notable are Mr Duddingstone Herdman's small but tenderly expressive moonlight scene, Mr R. B Nisbet's



ON THE DIGUE

(Società degli Acquerellisti Lombardi—Milan)

BY RICCARDO GALLI

Northern Harbour and Mr Robert Hopes decorative landscape. In the Black and White Room are a number of drawings connected with the war. The Sculpture Hall is largely occupied with a collection of portrait busts by deceased Scottish sculptors brought together by Dr MacGillivray who is trying to interest the public in a domain of art that has not yet come to its own in Scotland.

A E

MILAN—The recent exhibition of the Società degli Acquerellisti Lombardi held in the rooms of the Palazzo Cova, achieved an immediate and complete success. This was obviously due to the excellent and really high quality of the work exhibited but also in part at least, to the admirable organisation of this Society—which it has been my privilege to follow in the pages of this journal through its successive exhibitions since 1912. At Venice in that year I admired especially the *Triumphal Hora* of the President of the Society Commendatore Sala—a masterly vision of

the interior of Milan Cathedral—the water-colours of Ferrari, Rossi, Gulli, Emilio Borsa and Mascagni as well as Cesare Fratino a young painter who first attracted my notice in this exhibition.

All these artists are still to the front in the work of the Society and exhibited in the Palazzo Cova last month. The President once more asserted his entire mastery of the water-colour medium in eight fine paintings. The delicacy of tone and vision, the vaporous quality of Paolo Sala's work are its distinguishing features, and were in evidence in his *Triumphal Hora* in those scenes of the Lago Maggiore and of London which have been reproduced in the pages of THE STUDIO and are to be found in the works now exhibited—the *Regatta on the Thames Banks of the Lambro*, the *Church of Val Malenco* and *On the Longhin*. Paolo Sala is an enthusiast for his art which he loves for itself in its purity and entirety, and like all the best of the modern British landscape painters, he searches instinctively and indefatigably for atmosphere. From Rome Onorato Carlandi



THE BANKS OF THE LAMBRO

BY PAOLO SALA



ON THE LONGH V (MALOJA)²¹

(Società degli Acquerelli e Lombardi Milan)

BY PAOLO SALA



MAREGGIATA

(Acquerello di Leonardo Bazzano)

BY RENZO WEISS

sent four and from Tuscany Pinio Nomellini five water-colours the work of both artists is well known to readers of THE STUDIO

The Society is to be congratulated on having had this year among its guests Mr John Sargent R. A., whose two paintings—*The Bed of the Dora at Purtud* and a portrait of the painter Raffaele—were a revelation to the Italian public. Mr R. Anning Bell a master of beautiful figure-work decoratively conceived sent a delightful scene from Shakespeare's *Tempest*.

But it is after all the Lombard artists who form the mainstay of these exhibitions, which are and should always remain—even with the added charm of outside art—distinctively characteristic of Milan and Lombardy. Here Leonardo Bazzano comes at once before us. The water colour work of this Milanese artist maintains the vigour and individuality of his oil work, very notably in his *Traghetto at Chioggia* and *Mercato delle Zucche*. Emilio Borsa excelled in this exhibition in his *Snowstorm at Monza* and *Wet Weather in Venice* with the corner of the Ducal Palace seen from across the Piazzetta looking seawards and the cleverly handled reflections of wet upon the pavement.

The Secretary of the Society Sig Renzo Weiss, who has contributed so much to its success, came forward magnificently this year in a fine series of works among which I note especially his *Mareggiata*: a wild sea beating on the coast and *After the Storm*. Another of this artist's paintings in this exhibition, *Pirco* has been acquired for the Gallery of Modern Art in the Castello Sforzesco of Milan as well as the *Frivolt's Settecentesco* (*Gaucher of the Eighteenth Century*) of Giuseppe Galli.

Cesare Franno also handled the *Settecento* here with something of the romantic quality of Emma Ciardi and there were other artists present who should by no means be passed over—Emilio Gola in his portrait and landscape work, Roberto Borsa (*Saltimbanchi*) Riccardo Galli (*Sulla Diga*—a scene on the canals) Luigi Rossi in his delightful *Riposo*—peasant girls taking their mudday siesta—and his *Child and Dog*. Ferragutti Visconti in *Two Neighbours* *Two Enemies* Angelo Landi (*Ritratto di Bimba*) Lodovico Zambelletti (*At the Toilet*) Grubcy de Dragon, Giovanni Greppi in his *Valley with the Birch Trees* and Antonio Patti in his wild embrace of plunging Centaurs, conceived with something of the intensity of Professor Tito's imaginings of these mythic beings.

In spite of war conditions this admirably organised exhibition has met with the success it deserved. Nearly half the works exhibited were sold some time before the exhibition closed and a large sum has been realised in aid of those who have suffered the loss of sight in fighting for Italy and her Allies S B

REVIEWS AND NOTICES

English Mural Monuments and Tombstones Selected by Herbert Batsford Introduction by Walter H Godfrey FSA (London B T Batsford Ltd) 12s 6d net—This volume contains eighty four excellent collotype reproductions of wall tablets table tombs and headstones of the 17th and 18th centuries, selected by Mr Herbert Batsford as representative of the beautiful and traditional types preserved in the parish churches and churchyards of England and the collection is one which the modern designer and executant of memorials of this kind for whom the volume is chiefly intended would do well to study carefully. To makers of monuments the stupendous conflict now being waged has brought unprecedented opportunity for the exercise of such talents as they possess and it behoves them to quit themselves in a manner worthy of the great occasion. As a help to that end, they cannot do better than familiarise themselves with the memorials which our ancestors have bequeathed to us. The period to which Mr Batsford's selection belongs was peculiarly rich in the creation of monuments which in dignity of design contrast strikingly with the garish productions of the period succeeding it. The *Napoleonic wars have left us with but few memorials* that excite our admiration and in the interval commercialism has exercised a debasing influence on the craft of the monumental mason. As the volume before us is expressly intended 'for the use of craftsmen and as a guide in the present revival of public taste, we are inclined to think that this object would have been furthered if the illustrations had included a few examples of the type of memorial which the designer and craftsman of to-day should endeavour to avoid, although it is true that they have no need to go far afield to find such examples in abundance.

Oxford By ANDREW LANG With illustrations in colour by George F Carline, RBA (London Seeley, Service & Co.) 12s 6d net—Though many years have elapsed since this book of Andrew Lang's made its first appearance after coming out serially in the "Portfolio," it is just as readable now as then. The author did a prodigious amount

of literary work during his career, but his writing always retained that charm which in combination with an erudition above the ordinary made his books and essays so acceptable to the intellectual type of reader. The colour plates by Mr Carline, presenting various aspects of the famous seat of learning form an agreeable addition to the reprint.

Saints and their Emblems By MAURICE and WILFRED DRAKE (London T Werner Laurie) £2 2s net—This dictionary of saints and their emblems has been compiled by the authors of "A History of English Glass Painting," mainly for the use of artists and craftsmen who are concerned with ecclesiastical art of various kinds and who often encounter much difficulty in the proper representation of sacred figures—more particularly those of the lesser known saints in the Calendar. They have followed Dr Husenbeth's dual method of indexing giving first an alphabetical list of saints names and secondly an index also alphabetical, of the emblems proper to them, but whereas Dr Husenbeth's list comprises only some 1500 names theirs comprehends about three times that number. The appendices contain lists of patriarchs, prophets and sibyls with their emblems, of patron saints of arts, trades professions, and other categories and those invoked for special occasions. We have no hesitation in endorsing the commendation of the authors work which Mr Aymer Vallance utters in his brief foreword, where he speaks of the volume as "the result of long and conscientious study, and as such vindicating its claim to usefulness. The book is printed on superior paper and is neatly bound and by way of illustration it contains a dozen plates, some of which are in colour, from drawings or photographs of windows etc in which the figures of saints appear.

M RODIN'S WHISTLER MEMORIAL.—Mr William Heinemann and Mr Joseph Pennell, Hon. Secretaries of the Committee of the Memorial to Whistler organised by the International Society of Sculptors Painters and Gravers, have communicated to us the following letter received from M Rodin dated April 13th 1916.

Le Monument Whistler était presque fait lorsque la guerre est venue et je n'y a plus travaillé. C'est la première chose que je vais faire sitôt que je serai un peu libre. Je ne peux répondre à vos souscripteurs en ce moment mais six mois après la guerre terminée le monument pourra se mettre à Londres. Ces six mois je les compte pour la fonte de bronze risqué à rectifier de quelques mois.—AUG 1916

They add that the entire sum required for the memorial has been collected invested and placed in the hands of trustees.

THE LAY FIGURE ON ART AND AFFECTATION

"I WONDER if there is any offence against artistic propriety worse than insincerity," said the Art Critic. "It always seems to me that the artist who does not work honestly and with real conviction is to be accounted a traitor to right æsthetic principles."

"If by insincerity you mean the wilful evasion of his artistic obligations, I am quite ready to agree with you," replied the Man with the Red Tie. "The artist, I take it, holds in the modern world a position of unquestionable responsibility, and must always do his duty to the best of his ability."

"But this duty is not the same for all artists, you must not forget that," objected the Young Painter. "It would not be fair to accuse a man of insincerity because you did not like the character of his work or merely because his point of view and his methods differed from those adopted by other people."

"Of course not," agreed the Critic. "Every artist is entitled to interpret the rules of art in the way that expresses best his personal sentiment, all I ask is that this sentiment shall be seriously felt and honestly applied. I do not mind even if it is fanatically insisted upon; fanaticism is merely a good quality carried to excess by a man who believes vehemently in himself, and the worst that can be said of it is that it is an exaggeration of sincerity."

"Oh yes, I can forgive the fanatic, though he bores me unutterably," said the Young Painter, "but still I do not see why the rules of art that you speak of should be fanatically applied. I believe in freedom of thought, in unconventionality, and in originality of manner and method. Art ought not to be governed by hard and fast laws, and certainly should not be stereotyped."

"Quite so. I applaud your sentiments," laughed the Critic. "But when you claim freedom of thought I presume that you really mean that your intention is to think for yourself and to put your self into your work. You are not going, for instance, to make the mistake of adopting the thoughts of other people and of pretending that they are your own?"

"I hope not," returned the Young Painter. "I do not like secondhand inspiration. If I tried to adopt the thoughts of another person or to use the ideas of someone else I should feel like an ass in a lion's skin."

"You would rather let people see you just as you are than hide conveniently behind someone greater than yourself," chuckled the Man with the Red Tie. "Well, I think we can call that true sincerity."

"It is not the only form of sincerity, though," argued the Critic, "and it is not even the most important. The ass who pretends to be greater than he is by nature is very soon found out and pays promptly enough the penalty for his conceit. The sincerity that I value more highly is the one that keeps the whole character of an artist clean and wholesome and free from affectations and that urges him always to do his best, whatever his circumstances may be, and even at the cost of much self sacrifice."

"Art for art's sake, is that your idea?" asked the Man with the Red Tie.

"Well, more or less," replied the Critic. "It is certainly for the sake of art that a man struggles against misrepresentation and want of popularity to get other people to accept things in which he devoutly believes, it is certainly not for the sake of art that another man adopts tricks and sensational devices to secure a sort of spurious popularity, and it is assuredly not with any creditable artistic intention that an artist who has proved himself capable of fine accomplishment diverges into incompetent eccentricities to please a gang of weak minded followers, who are ready to applaud everything he does as the work of a genius."

"You mean that an artist must never lower his standard either of thought or practice?" suggested the Young Painter.

"That, and more than that," agreed the Critic. "I mean that an artist must have no pretences that he must have no affectations either of mind or method, that he must be frankly the product of his own time and his own surroundings. If he poses as the possessor of primitive innocence and a child like intelligence he is only affecting a sham aloofness from the facts of the world about him, if he puts on a deliberate uncouthness of executive performance he is only pretending that he never went to an art school and never learned his trade; if he rushes into extravagances of practice he is professing to believe in things which at heart he knows to be ridiculous. I want him to avoid such stumbling blocks in the way of true progress, to be honest and always do his best."

"Yes, but perhaps we are not all built that way," hinted the Man with the Red Tie.

THE LAY FIGURE.